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# ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD



**Seated Nude (Plaster):**

**Alfeo Faggi**

Included in the Sculpture International at the Philadelphia Museum of Art. See Page 5.

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# PEYTON BOSWELL

## Comments:

*This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### To My Patrons

AT THIS TIME I want to express my gratitude and that of my staff to those readers whose names are listed on pages 24, 25 and 26 of this issue, comprising the 1939-40 Patrons of THE ART DIGEST. These are the friends of the magazine whose faith in its editorial integrity and its stewardship has made it possible to survive the Depression-Thirties, unimpaired in vitality and power to work for a better American art in a more art conscious America. During the past year we have continued to print the truth uninfluenced by any extra-curricular inducements, and in the process we have made enemies. But, judging from the length of this Patron List, we have also won many new supporters—largely through readers telling their friends about the DIGEST.

The Patron List is not one of regular subscribers. These are patrons who have responded to the DIGEST's call for support over and above the annual \$3 subscription charge. There are three divisions: Annual Patrons—those who subscribed for two years at \$5; Double Annual Patrons—those who have contributed the amount of \$10, either through five gift subscriptions to their friends or long-term, five-year subscriptions for themselves; and Life Patrons—those who have contributed \$25, expressing confidence that the DIGEST will endure and will be worth reading as long as they live.

The Patron List has grown steadily through the past 14 years, and the DIGEST staff has regarded this growing faith as an ever-present barometer, an incentive to work all the harder to produce this honest, unbiased, up-to-the-minute journal of art news and opinion. Always conscious of the reader loyalty behind us—expressed also by the thousands of readers not listed as Patrons—we of the DIGEST feel, as each issue rolls from the press, that we are keeping the faith.

## R

HOWARD DEVREE has initiated in the New York Times a most interesting discussion on what the Metropolitan Museum should do for contemporary American art, via its Hearn Fund. Skipping the side-issues, the argument seems to simmer down to this: What method and what objective should the Metropolitan have in selecting its Hearn purchases?

My belief, held for many years and enduring through these years almost iconoclastic discouragement, is that acceptance by the Metropolitan Museum should constitute the highest badge of honor possible for a living American artist. I say this with all due respect for the other great museums in this country. The Metropolitan, unlike museums in other cities, does not face the problem of encouraging local art expression—there are no local artists in New York City. Therefore, the Metropolitan's function should be to acquire the best possible living American art, regardless of where it comes from or by whom.

Unfortunately, this has not been true in the past. Recalling some of the purchases in recent years—three paintings by Eilshemius, for instance—I sometimes think that mine is the idea of the sentimental idealist, who grew up with the profoundest respect for the infallibility of the Metropolitan

Museum. Too often I have seen the Metropolitan buy paintings by artists scarcely out of art class, or by artists who flickered for one brief fortnight along 57th Street and then retired into merciful obscurity—even unto the Met's cellars.

Viewing these feeble paintings during their short period of applause, I have often wondered why in God's name the Metropolitan has done so little for the worthy sculptors of America. Is there no way of procuring a "Hearn Fund" for our sculptors? Must sculpture forever remain the orphan art, while such a powerful institution as the Metropolitan encourages the semi-pros of contemporary painting.

How then should the Metropolitan select its contemporary purchases? Why not let the art critics of New York act as an advisory committee to the trustees of the museum. They like to write about the purchases after the fact, so why not let them shoulder the responsibility of selection? As they make their daily rounds, the critics could silently pick Metropolitan possibilities, and then at the end of the season present a panel of candidates, with the understanding that the museum would not purchase any painting not recommended by them.

This, I feel, would be an ideal arrangement, and one that would make the Hearn an exciting collection that would most adequately represent the art of our generation. After all, the critics, who view thousands of paintings each season, do see a lot of art, and sometimes they feel the thrill of finding a truly great painting worthy of the Metropolitan.

How about it, Director Taylor?

### The Case of the Bitten Hand

AS EXPECTED, the destruction of August Henkel's W. P. A. murals at Floyd Bennett Airport, Brooklyn, has brought forth cries of "red baiting" and "book-burning" from the dwindling ranks of our futile professional intellectuals. This justified action was neither one thing nor the other. It was simply a case of a swindled customer—the public—dumping a defective purchase into a convenient ash-can. Mr. Henkel, who was jailed in 1917 for burning an American flag (what kind of burning do you call that, intellectuals) and later ran for Congress on the Communist ticket in Queens, simply got caught biting the hand that had been feeding him for four long depression years (about \$5,200 worth).

Aside from the obvious Communist propaganda which the artist admits "slipped into" his painting, the Henkel mural, judging from newspaper reproductions, deserved destruction on the more valid charge of just plain bad art—it should never have passed beyond the sketch stage. Before Mr. Henkel joined the W. P. A. and snuggled his head beneath the pink-ruffled wing of the United American Artists (C. I. O.), he was a commercial artist and magazine illustrator—loyalty to the party line evidently won him the distinction of muralist. Mr. Henkel denies some of the charges made against his panels, but the very fact that the Communist-controlled American Artists Congress came to his defense should be proof enough of olfactory distress.

Mr. Henkel, caught with his trousers at ebb tide, charges that Col. Somervell is raising a "red scare" in order to attack the Federal Art Project and to undermine public confidence in it. The truth is Col. Somervell is not the one undermining the Project; it is such characters as August Henkel, who, through the incomprehensible stupidity of Audrey McMahon and her colleagues, work to scuttle the Project from the inside. August Henkel is not typical of the workers on the Project, but newspaper headlines are apt to exaggerate his importance and convince the public. It would be indeed unfortunate if the present hysteria against Communist termites were used to wreck the Art Project, as the Theatre Project was.

As a sympathetic supporter of the Art Project, I feel that it is too worthy an idea to be harmed by such tripe.





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## THE READERS COMMENT

### Roll Out the Barrel!

Sir: In announcing the opening of a course in museum work at the University of Chicago you took a few cracks at the Fogg Museum Course at Harvard, suggesting that some of its former students have been "long on tea-cups and art history but short on sensitivity to art" and repeating that familiar accusation concerning the neglect of contemporary American art. This 57th Street opinion of Fogg, formed by the unfortunate behaviour of one or two Fogg products, now exists as a legend almost wholly without real counterpart at the Fogg. I used to believe it too until I came here to take the Museum Course.

The Museum Course and the Fine Art Department of Harvard have some faults but they are certainly not those which you stated and by printing this misinformation you are perhaps helping some Fogg student not to get a job.

Take this year's Museum Class—they gave an exhibition called "Art or Counterfeit" with originals displayed beside fakes. The whole spirit of this exhibit was to stress the importance of sensitivity to art. Last year's class caused 57th Street to sit up and take notice by its exhibition and much-quoted catalogue on New England Genre Art. One of its members is now at work on a study of American painting from the Armory Show to 1929. Another holds a scholarship for a thesis in American painting. A third is preparing a travelling exhibit of "Hillbilly" art.

The Fine Arts Department gave at least three courses this year in which contemporary American art was included.

As for that crack about tea-cups, it would not apply to more than two or three of the fifty or more Fogg students and alumni that I know. The rest of them are a good deal more handy with a beer glass.

—HENRY R. HOPE, Cambridge.

### Adolph, Not Harry

Sir: I trust you will allow me the space in your next issue to correct the statement appearing in the June 1st issue of ART DIGEST to the effect that I am treasurer of the Federation of Modern Artists. Since I am an active member of the American Artists Congress, I could not be connected with this group that has abandoned the peace program of the American Artists Congress and left the organization.

—HARRY GOTTLIEB, New York.

(ED.: The treasurer of the new Federation of Modern Artists is Adolph Gottlieb, not Harry Gottlieb. Sorry, Messrs. Gottlieb.)

### A Just Complaint

Sir: The Golden Gate Number of the DIGEST did not contain one reproduction of a 19th century American. How is American art to take hold, if the "duds" are pushed over. I believe what has happened in Europe politically in the last 25 years, is being repeated in America artistically. I cannot believe that such painters as Homer, Inness, Duaneck, Twachtman, Fuller and a host of others are to be forgotten, and they will be if such big shows do not do justice to these men.

We can't be fooling the people and think we won't suffer. The "bull sessions" you mentioned on the editorial page is no joke.

—CARMINE DALESIO, New York.

Frank F. Caspers; Business Manager, Joseph Luyber; Circulation Manager, Esther Jethro. Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United States; \$3.00 per year; Canada, \$3.20; Foreign,

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The Art Digest



# The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XIV

New York, N. Y., 1st August, 1940

No. 19

## The Modern Buys

THE MODERN MUSEUM has expanded its permanent collections through five gifts and eight purchases, bringing to its galleries eleven paintings and two sculptures.

Prominent among the gifts is Jose de Creeft's hammered lead *Saturnia*, so called because the lead of which it is made is one of the metals under the astrological sign of Saturn. Sixty-one inches high and representing a kneeling woman, this sculpture, which is highly simplified of form, was the gift of Mrs. George E. Barstow. A notable name on the gift list is Edward Hopper, included through his painting, *Night Windows*, painted in 1928 and exhibited at the Modern Museum in 1933. It was presented by John Hay Whitney, a museum trustee. Another trustee, Philip Goodwin, gave a collage, *Grandmother*, by Arthur Dove, and the institution's president, Nelson Rockefeller, donated Frede Vidar's oil, *The Ivory Tower*, a satire in which an artist is seen fitting living models into picture frames. The gifts are concluded by Abraham Ratner's oil, *Mother and Child*, presented by an anonymous donor.

Carrying the sculpture banner in the group of works purchased through the Mrs. John D. Rockefeller, Jr., Fund is Louis Dlugosz, a Buffalo steel worker who last winter blossomed out as one of the sculpture finds of the season (THE ART DIGEST, March 15). He enters the Modern through a "skeletonized" terra cotta portrait, *Douglas Smith*.

The other artists in the Rockefeller Fund group range from fairly conservative modernists to abstractionists and represent states as far afield as Colorado and Alabama. Included are Raymond Breinin's *One Morning*, a watercolor; Edward Chavez's *Colt*, a gouache from Colorado; Stuart Davis's oil, *Summer Landscape*; Adolf Dehn's watercolor, *Butte, Utah*; Maurice Grosser's *Eggs*, an oil from Alabama; Marsden Hartley's oil, *The Spent Wave*, and Byron Thomas' oil, *Pastime Bowling Alley*.

The Modern's new acquisitions have been placed on exhibition in the auditorium floor gallery, there to remain through September.

## Medford Heads Peale Museum

Staff appointments to the new National Gallery in Washington have resulted in several shifts in museum directorships. A recent instance involved Macgill James, who resigned his post as director of Baltimore's Peale Museum to join the National Gallery staff. Succeeding James as Peale director is Richard C. Medford, since 1932 director of the Washington County Museum at Hagerstown, Md.

Medford's vacated post at the Washington County institution has been filled by Dr. John R. Craft, who, like Medford, is a graduate of Johns Hopkins University and the University of Paris.

## Brooklyn's Cautious Cop

Sketching too close to the Brooklyn Navy Yard recently landed two W.P.A. painters in the police station. A suspicious patrolman took them to the precinct station where examination brought prompt release.



Awakening: ARNOLD GEISSBUHLER



Wrestlers: AHRON BEN-SHMUEL

## It's Still the Stone Age—to Our Sculptors

AS A MEANS of looking over the sculpture field to select six artists for as many commissions for Fairmount Park monuments, the Philadelphia Museum has staged one of the largest and most diverse sculpture exhibitions ever held. The summer-long show (it closes Oct. 1) is international in scope and contains 412 works by 215 Americans and 30 foreign artists.

The commissions, to be executed for the Ellen Phillips Samuel Memorial in the spacious city park, will constitute the second of a series, begun in 1933 when Philadelphia held another huge sculpture international. At that time commissions were awarded to Maurice Sterne, Robert Laurent, J. Wallace Kelly, John B. Flanagan, Hélène Sardeau and Heinz Warneke. At the end of the present exhibit six new winners will be announced.

The show is in every way diverse. There are all sizes of sculptures, from small figurines that get easily lost in the shuffle, to huge, heroic-sized figures set up on the museum's Acropolis hill to overlook the entire city. The artists represented range from the internationally publicized names such as Maillol, Brancusi and Milles to obscure Americans who have not had even their first one-man show.

Contradictions are rampant, in the opinion of Dorothy Gafly, critic of the Philadelphia Record, who should know quite a bit about sculpture since her father was one of America's foremost. To her, the theme on Acropolis hill is "Back to the Stone Age."

"And it is back to the Stone Age in degree of craftsmanship as well as in concept of the human form," she writes. It's "back to the Stone Age in an era of sophistication so contradictory that the potentialities of complex machine tools and new materials never before available to the creative hand of man are matched by the primitive fury unleashed in a state of universal war."

Miss Gafly found other, serious contradic-

tions. For example, she noted that, as an exhibition from which to choose sculptors for monumental work, the show is "as much a colossal cross-section of present day incompetence in the medium as it is an exposition of what the contemporary modellers or carvers can do when faced with the larger problems of commission work."

With the specific needs of the Samuel Memorial Committee in mind—that is, to find artists capable of embellishing the Schuylkill riverbank with sculptured figures and groups—Miss Gafly found several interesting possibilities. The work of Warren Wheelock, with his study of Lincoln and of George Washington and Walt Whitman, she thought "looms as one of those best suited for the Samuel Commission." His is the rare ability, she writes, "to bring imaginative vigor to the historical statue."

Carl Milles does well, too, in Miss Gafly's estimation, though she adds that he (like Mestrovic and Rivera "and other Europeans") does not seem to measure up to his best work in this country. Yet his fountain, a model of the group he has done for the junction of the Mississippi and Missouri Rivers, "has a zest and lift sadly lacking in reversions to the Stone Age."

The huge show is productive of many other good pieces, Miss Gafly notes. She liked the humor that crops out in the polychromed sculptures by Eugenie Gershoy, Waylande Gregory and Barnett Aitken. Observing that the dominating lines in contemporary sculpture are curves and angles, she praises the handling of the former in work by Milles, and in Jose de Creeft's *The Shulamite*. And "figure composition that attempts to gain emotional intensity through simplification and unification of forms achieves success in the lunging *Invocation* by Hugo Robus, in the mass and line flow of Wharton Esherick's *Oblivion*, in the power of Archipenko's *Moses*,

[Please turn to next page]



Earthquake: CONRADO VASQUEZ (Mexico)

## Latin America's Art Seen in New York

WHILE THE FOREIGN MINISTERS of the nations making up the Americas were conferring in Havana, Dr. Pedro Martinez Fraga, Cuba's Ambassador to the United States, and several consular representatives of South American countries convened at the Riverside Museum in New York to mark the official opening of the 1940 Latin American Exhibition of Fine Arts. The show, composed of 209 oils, watercolors, prints and sculptures, is a vivid and varied cross-section of the art of Brazil, Ecuador, Mexico and Venezuela and is sponsored by the New York World's Fair Commission.

The link between the Havana conference and the Latin-American show is their common purpose: To foster inter-American friendship and co-operation. President Roosevelt, in his note to the museum, which is reproduced in the catalogue, wrote that "all cultural efforts to promote the mutual understanding of the Americas have my interest and hearty support."

Brazil sent 25 oils by the accomplished modernist, Candido Portinari, and three sculptures by Maria Martins. The Portinari's, which include a solidly constructed and imaginatively composed portrait, *Mario de Andrade*, will remain in this country after the close of the Riverside show for an extended coast-to-coast tour. The wide scope of the prominent Brazilian's style is attested to by *Scarecrows*, which is eerie and weird in the manner of the surrealists, and by *Flutist*, which is painted with a soft, fluent stroke, edges and accents being added by rhythmic, sharp lines.

Ecuador sent 41 oils, watercolors and gouaches by some of her leading artists, most of whom, though they reflect contact with European art, retain a national flavor. Notable in the Ecuador group are Karl K. Kagan, who uses oil as freely as watercolor washes, Pedro León, Sergio Guarderas, Olga Anhalzer Fisch and José A. Yepes.

The section containing the most names familiar in the United States is that of Mexico. It is also the show's largest, with 82 oils, prints, watercolors, drawings and sculptures. The nation's explosive political and social history gets fiery representation in the lithographs of Francisco Dosamantes and J. Chavez Morado, and draws objective pictorial com-

ments from Julio Castellanos, Angel Bracho, Pablo O'Higgins and Leopoldo Mendez.

If there is a common denominator for the rest of the Mexican exhibits, it might well be intensity, both of color and emotional content. The ponderous, sculpturally painted heads by Siqueiros, Orozco's *Lovers*, Izquierdo's *Self-Portrait*, Cantú's *Melancholia* and Conrado Vázquez's *Earthquake* are examples. Other prominent Mexicans are Charlot, Rivera and Tamayo.

The 53 Venezuelan works give that country its first big North American showing. Vivid color, strong native flavor and an overtone of French modernism comprise the keynote in this section. It includes a link with Northern life through Nicolas Veloz's two naturalistic busts, one of Lincoln and the other of Will Rogers. A strong sense of design is displayed by Francisco Narvaez, who is represented by *The Barber*, a strongly patterned oil, and by *Creole*, an ebony carving, likewise greatly simplified of contour and highly stylized. Luis Méndez's *Nude*, somewhat on the earthy side, is solidly wrought and enlivened by passages of rich color; Humberto González's *Self Portrait* is a study in points of broken color; and Pedro Centeno's five entries reveal a skillfully finished technique.

Germán Cabrera sent from Venezuela a sensitive, fluid surfaced stone carving; Francisco Rederer, two freely stroked portraits in thick, oily pigment; and Armando Reverón, two compositions painted lightly on thick burlap.

The Riverside show, which remains on view through Oct. 20, may, Director Vernon C. Porter reports, become an annual. Though representation this year is much less extensive than in the museum's 1939 Latin American exhibition, it is hoped that successive displays will find all 21 American nations included.

### Artists on Stamps

The United States Post Office, which in its stamps, has honored statesmen, politicians, inventors and great men in most walks of American life, has turned to famous American artists for its latest series. The honored men are Gilbert Stuart, James A. McNeill Whistler, Augustus Saint-Gaudens, Daniel Chester French and Frederic Remington.

## Still in Stone Age

[Continued from page 5]

and in the simple massive forms of Ben-Shmuel "Boxers."

But these are the peaks amid numerous valleys. "There is a monotonous array of so-so portrait heads and the inevitable torso, than which even the most crude of the Stone Age seem more creative" (here Miss Grafty saluted the hint of something new and awake in the mobiles by Alexander Calder). And there is a fashion these days for groups entitled *Peace, Unity, Labor*, etc. "The convention for the first two usually demands a Stone Age man's vision of the family—father, mother and the children—while the latter mistakes for sculptural power an undigested distortion of the human form."

Among the latter group the critic mentioned Harry Poole Camden's huge pylons of *Peace and Unity* for the Federal building at the New York World's Fair; Marion Walton's *Family*; Wallace Kelly's *Unskilled Labor* ("apt title") and Minna Harkavy's "low I.Q. group," *Miner's Family*, "not to mention the already erected *Spanning the Continent* group by Robert Laurent."

Climaxing the dismal half of Miss Grafty's ledger, which swamps the good material, is Robert Cronbach's legless *Committee Meeting*. "One need only glance at such an affectation," she writes, "to realize that the modern artist is largely responsible for the alienation of public affection."

Miss Grafty's conclusion: "The Samuel Memorial international sculpture show is, in itself, an indictment of the contemporary handling of the medium."

## Sardeau's "Slave"

A COLOSSAL limestone statue, *The Slave*, by Hélène Sardeau, which the sculptor executed for the group, "Welcome to Freedom," in Fairmount Park, Philadelphia, has been installed in the gardens of the Museum of Modern Art, New York. The sculpture will be placed later in its Philadelphia setting.

As one of the six 1933 winners of the Ellen Phillips Samuel commissions for a group of outdoor sculptures along the bank of the Schuylkill River, for which the present sculpture international in Philadelphia is being staged, Miss Sardeau executed the work as part of an exedra designed by the noted Philadelphia architect, Paul Cret.

Hélène Sardeau Posing With Her "Slave"



The Art Digest





*Dive Bomber and Tank: JOSE CLEMENTE OROZCO (Fresco)*

## Orozco's Dive Bomber Crashes into Tank at the Museum of Modern Art

SOMEWHERE ALONG THE LINE, a huge armored tank rumbled into the design of Jose Clemente Orozco's portable fresco mural, *Dive Bomber*, which he has just completed for the Museum of Modern Art. The painting has therefore been officially re-titled *Dive Bomber and Tank*.

The huge 9-foot high, 1½ ton, demountable and collapsable mural which the Mexican artist completed in four weeks, on commission from the museum for its current Mexican show, is done in the old technique of the true fresco, or wet plaster painting—the most permanent technique known. With his assistant, Louis Rubinstein, Orozco executed the work on six portable welded metal frames to which galvanized wire lathing was attached to grip the plaster.

The painting, abstract in its forms, is a pictorial drama of blood and iron, the two forces of modern warfare. Grim tones of gun-metal grey, steel blue, relieved by dull bloodish red are used in the portrayal of the wrecked fuselage of a plane, and the tread of caterpillar tanks which converge on a conglomerate mass of metal, masks and men's legs. The whole effect is climaxed by iron chains that drip with weight in the foreground.

Inviting comparison with and contrast to the famous Picasso war mural, *Guernica*, Orozco's work lacks the fuming fury, the contortions of horror and the underlying symbolism of the former. It is a colder and a more mathematical equation of destruction than the Spaniard's work, and is an essay on machine madness rather than human madness.

"The much overworked adjective 'plastic' is the only one to describe the mural's aesthetic effect," writes Elizabeth McCausland, Springfield Republican critic, who was highly impressed by the work. "These fragmentary and semi-abstract forms, distorted from their natural and mechanical contexts, arranged in spatial relations which they would not customarily bear in life, are integrated into a visual paean, whose theme is destruction, stated not with morbid joy in death but with the sorrowful majesty of an Old Testament prophet. The chaos stated is the measure of the order which Orozco desires."

Comparing the Orozco work with a similar

portable mural which the museum commissioned from Rivera in 1931 on the occasion of the latter's one-man show there, Miss McCausland considers the Rivera work hollow and lacking in deep emotions. Rivera's panels, portraying Mexican history and themes "are shallow also; they lie on the top of the plaster like decalcomania transfers."

Emily Genauer, critic of the New York *World Telegram*, was much less enthusiastic than Miss McCausland. Her verdict is that Orozco's latest effort is a "confusing" fresco. "Now the public," she wrote, "can try to figure out what the Mexican painter had in mind when he said his purpose in choosing its theme—a giant dive bomber—was not to glorify war but to depict, because it's a thrilling phenomenon, the dynamic power which a bombing plane epitomizes."

"The finished painting doesn't seem any more clear than Orozco's own remarks. One

may see in it the outlines of a plane, the treads of a huge tank, the legs of an aviator, and two or three huge mask-like faces bound in chains. The composition doesn't have the terrific impact one had expected.

"But continued examination yields a few provocative aspects. The chains, for instance, suggest the spilling entrails of a disemboweled society. The masks are like those of ancient Mexican art. The whole thing seems another expression of the cult of pain and death which has always characterized Mexican art."

"The design is arbitrary; in many details without apparent plastic or expressive purpose. The panels don't appear to fit together into an integral unit. There seems considerable confusion about the whole project. But the painter's handling of the medium is, on the technical side, extremely interesting. His textures are especially fine."

## Vuillard Dies

EDOUARD VUILLARD, elderly member of the modern French school of painters, died at La Baule, France, on June 21. Shock at the rapid German drive through France is believed to have hastened the death of the seventy-two year old artist, who suffered from a heart ailment.

Vuillard, one of the modern Frenchmen least exhibited in America, was a modest worker who spent his time between his Paris studio and a country home near Versailles. His flower and still-life paintings, and particularly his well-known interiors, are quiet and charming oils which bridge the gap between impressionism and post-impressionism. Like his contemporary, Bonnard, who still works in France, Vuillard remained one of the leading heirs of the impressionist technique. In later years Vuillard did many portraits of French political leaders, including former Premier Chaumets, now vice-Premier in the Petain government; and Yvon Delbos, former Minister of Education.

Vuillard is represented in America in the collections of the Metropolitan Museum, the Cleveland Museum, the Buffalo Museum and

in the private collections of Chester Dale and Stephen Clark of New York, among others. His last show here was in 1936 at the Bignou Gallery, New York.

## Drawing of the Dance

The Museum of Modern Art in New York has made a series of important additions to the collection of its Dance Archives, among which is a group of 600 drawings by A. Walkowitz, mostly studies of Isadora Duncan. The acquisitions include also a large number of original sketches for the Ballet Russe productions of the past three seasons, executed by Matisse, Eugene Berman, Pavel Tchelitchev, Gontcharova and Raoul du Bois.

## Met Officials Honored

Two members of the staff of the Metropolitan Museum received honorary degrees this past June. Francis Henry Taylor, newly appointed director, was made Doctor of Humane Letters by Tufts College and cited as a "learned scholar in art and prophet of a new social point of view in Museum direction." Miss Gisela M. A. Richter, Curator of Greek and Roman Art, was given a Doctorate in Fine Arts by Rochester University.





Catherine of Aragon as the Magdalen:  
MASTER MICHEL (Flemish, Active 1481-1520)

## Out of Anonymity Came Master Michiel

ALTHOUGH HE WAS as important a figure in Flemish painting in 1500 as Van Dyck was around 1630, it was not until fateful 1929 that Master Michiel was re-identified by a forgetful posterity. With his re-entry into the gallery of masters began the labors of scholars in assigning to his hand many of the large body of canvases and panels that had been bunched under the heading of "anonymous."

One of the paintings assigned to Master Michiel, a portrait, *Catherine of Aragon as the Magdalen*, has just entered the collection of the Detroit Institute of Art as a gift of the Founders Society. "The qualities of our new painting," writes E. P. Richardson, the Institute's assistant director, "are typical of all Master Michiel's work. Its reserve, elegance and melancholy are the tone of both his religious paintings and portraits. Its fresh and pleasing color, its delicacy and clarity of form, its forceful plasticity that surpasses Memling, constitute both the appeal and the distinction of his art."

The sad young lady who sat for this panel of Magdalen appears in two other works by Master Michiel, in a portrait in Vienna and as the Madonna in a painting in Berlin which once formed a diptych with the *Portrait of a Calatrava Knight*, now in the National Gallery in Washington.

Through a necklace of linked Tudor roses and the letter C on her bodice in the Vienna portrait, the noted art historian M. J. Friedländer decided, to quote the *Bulletin*, "that of the personages at the Spanish court, she must be Catherine of Aragon, the younger

daughter of Queen Isabella, who married Arthur, the Prince of Wales, in 1501, and after his death, the future Henry VIII of England." Friedländer's identification has been concurred in by several authorities.

The hitherto unidentified artist spent most of his life as a court painter. Influences coloring his work indicate that he undoubtedly received training in Memling's circle in Bruges and was, in addition, inspired by the work of Jean Perreal, the Master of Moulins, a contemporary painter to the French court. In 1481 Master Michiel painted the portrait of Queen Isabella of Castile and probably remained in her service in Spain until her death in 1504. On his return to the Netherlands he entered the service of the regent Margaret of Austria and her nephew, the future Emperor Charles V. In 1514 the Danish court employed him. His works, which were executed as late as 1520, were either portraits or, like the new Detroit example, were portraits with a religious motif.

### Nothing Fancy about Hogarth

"A sort of blistering honesty," is the quality that characterizes a Hogarth portrait just acquired by the Minneapolis Institute of Arts, according to the museum's *Bulletin*. The newly purchased work is a portrait of a jolly, hearty woman who might have been a housekeeper on her day off. She is "the sort of a woman who would receive a chuck under the chin with a coy toss of her head and a bridling movement of her shoulders." In other words, the work is a typical Hogarth: vigorous, robust, full of humor.

## Italy Flirts With Mona

ITALY, in addition to thinking about war loot from the present conflict, has turned some attention to those of her treasures that have served as earlier war booty for other nations, notably France. The University of Rome's official publication, *Fascista*, according to the New York *Herald Tribune*, has demanded "that France return all the art works looted from Italy by Napoleon, including Leonardo da Vinci's priceless *Mona Lisa*."

The demand stressed the works of da Vinci and those of Titian, many of which have been the Louvre's proudest possessions since coming to France via Napoleon's roving war machine. "Because these art works have been carefully packed by the French to protect them against war-time air raids and bombardments," *Fascista* pointed out, "their return would be an exceedingly easy matter."

Among the Louvre's da Vinci works are his *Annunciation* panel, *St. Anne and the Virgin*, *The Virgin of the Rocks* and *La Belle Ferroniere*; prominent among the museum's Titian exhibits are *Portrait of Francis I*, *Portrait of a Man With a Glove*, *Laura Dianti* and his *Jupiter and Antiope*.

Though Napoleon did take much of Italy's art for the Louvre, the *Mona Lisa* was purchased by Francis I for 4,000 gold Florins.

## Napoleon's Art Booty

From *Newsweek's* informative art department comes the following information concerning the great Napoleonic art loot by which the Little Corporal enriched the Louvre and gained the lasting vengeance of Italy.

Napoleon's triumphant booty from conquered nations totaled 5,233 objects. "Of this number 2,065 were paintings; of these, 506 came from Italy between 1796 and 1814. Sometimes parades celebrated the arrival of the plunder. On one occasion, flowers, flags, music, wagonloads of wild animals, artists, opera singers, and members of the newly established Institute joined one of the strangest processions in history behind the Apollo Belvedere, the writhing Laocöon group, the Gladiator, and other sculpture, and pictures which included 15 Raphaels, 17 Peruginos, 28 Guercinos, 4 Correggios, 9 Guidos, and 5 Titians.

"When Napoleon's sun set in Western Europe, much of the loot was returned. But the French resorted to elaborate subterfuge—records and even paintings were frequently reported 'lost,' for example—to keep a part of the plunder. The stolen treasures in the Louvre (once the Musée Napoleon) at the outbreak of the present war included—according to a careful check by *Newsweek*—Fra Filippo Lippi's *Madonna and Child*, Titian's *Crowning With Thorns*, Fra Angelico's *Crowning of the Virgin*, and Mantegna's *Virgin of Victory*, not to mention works by Botticelli, Giotto, Vasari, and Lorenzo di Credi."

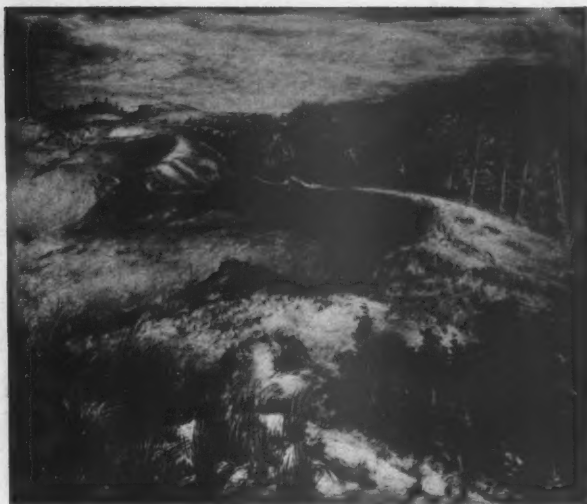
## Manship Presented to Houston

An heroic-sized sun dial by Paul Manship, representing *Hercules Upholding the Heavens*, has been placed on the grounds of the Houston Museum of Fine Arts, the gift of Mrs. Mellie Esperson of that city. The work was done in 1918 for the garden of the late Charles M. Schwab and was secured from Mr. Schwab by Mrs. Esperson in 1939.

The statue portrays Hercules in the midst of his 11th labor, that of relieving Atlas of his traditional role in order to obtain the golden apples of the Hesperides. Manship's heaven is represented by a large armillary sphere elaborately decorated with Zodiac signs.



*Elevated Station:* SAUL BERMAN



*Sand Worshippers:* ZOLTAN SEPESHY

## Toledo Holds 27th Painting Annual—Awaits That "Inner Flame"

FOR THE 27TH SUCCESSIVE YEAR the Toledo Museum has assembled an important group of contemporary American canvases for its summer show, on view until Aug. 25. The present annual, besides containing ten works which are having their public premiere, is made up of 46 paintings that have appeared in other important group and solo exhibitions. Thus it is, in a sense, a summary of last season's American shows, and as such carries added interest.

Frank Seiberling, Jr., of the museum's staff, reports that this annual is "preponderately conservative," but "still includes a number of experimental studies such as John Carroll's wispy, floating nude, *For Ships at Sea*, or Henry Varnum Poor's *Young Poet and his Wife*, with its foreshortened and oblique body positions."

Among the well-known works in the conservative section are Leon Kroll's *Marie-Claude's Birthday* and Robert Brackman's *Market Woman*. In the latter, writes Seiberling, "Brackman shows an insight into the character of the woman," but has "abstracted her from her natural environment, not a very happy event for this otherwise naturalistically treated subject."

Another conservative exhibit is Luigi Lucioni's portrait of *Ethel Waters*, reproduced in the Dec. 15, 1939, *ART DIGEST* when it won the popular award in the last Carnegie. In

this precisely painted canvas, Seiberling detected "competition for the colored photograph" and an interesting contrast to the portraits of Hans Holbein the Younger. "That it outdoes photography for clarity of tactile differences and nuances of color is apparent," he observed, "and, strangely enough, in view of all its literal observation, it has everywhere a well-thought-out simplification of form . . . It is doubtful if even the incomparable Holbein could match the visual accuracy of Lucioni's brush, but Holbein had a more compelling sense of design and a deeper insight into the character of his subjects."

The American artist's interest in worker portraits is substantiated by Eugene Speicher's *Farm News*, by Roy C. Nuse's *A Rest and a Chat* and by Julius Bloch's *Stevedore*, a sympathetic study of an overalled, colored dock worker at rest.

In the group of first-time exhibits are two temperas—Peter Hurd's *Made Tank*, which pictures a pond at the foot of a gentle slope, the whole scene enveloped in the brilliant atmosphere this New Mexico artist is so adept at catching, and Zoltan Sepeshy's *Sand Worshippers*. In the same category are Doris Lee's *Five O'Clock*, a gentle caricature of types comprising the going-home crowd in any city; Reginald Marsh's *Hat Display*, a large watercolor which again demonstrates this artist's aliveness to the significance of the seem-

ingly insignificant; and the richly pigmented, poetic spirited *Trio* by Frederic Taubes.

Highlighting a section which might come under a broad designation of "genre" is Edward Hopper's *New York Movie* (reproduced in the June, 1939, *ART DIGEST*) which, writes Seiberling, "superimposes upon the impersonality of a big movie theater the pathos of the clashing individuality of a young usher." Next is Andrée Ruellan's genre, clear-lighted *Spring in Bleeker Street*, in which the depicted characters build up a cleverly orchestrated rhythm, and Saul Berman's *Elevated Station*.

Contrasting these works with those by the little masters of the Dutch 17th century, Seiberling appraised today's American genre works as "far more prosaic," and, he added, "it is significant that the artist is willing to represent anything as boring as a wait for the elevated train."

American art, as exemplified in the Toledo annual, is in large measure compounded of the non-objective and the absolute objective. "Both," Seiberling summed up, "are an escape from the task given to every culture of relating life to a central idea. Yet both are yearning for that central idea."

"Still to be found is a philosophical and spiritual rallying point, the inner flame which will fire objectivity with meaning and bring the pure abstractionists out of the clouds."

*Gourds:* GRACE GEMBERLING



1st August, 1940

*The Village:* EDWARD REDFIELD





Scene from *The Long Voyage Home*: JAMES CHAPIN

## Paintings from Their Trip to Hollywood

EMPANEL several prominent American artists for a few weeks in a Hollywood motion picture studio where a film is being made. Ask each to paint a picture of some scene from the movie or a portrait of one of the stars. What will the result be?

The result of such an actual event will be on exhibition from August 15 to September 10 at the Associated American Artists Gallery, New York. The show, which then will tour a score of museums throughout the country, comprises pictures made by a group of nine artists assembled earlier this summer by Walter Wanger, at the filming of a picture from O'Neil's play, *The Long Voyage Home*.

The \$50,000 group commission, conceived by Wanger and Reeves Lewenthal of the Associated American Artists, brought together in Hollywood Grant Wood, Thomas Benton, George Biddle, Raphael Soyer, Georges Schreiber, James Chapin, Ernest Fiene, Luis Quintanilla and Robert Philipp.

Biddle, Philipp, Fiene and Schreiber did portraits. Quintanilla did a gay, fanciful figure group of dancing girls; Chapin chose the death scene of the brawny seaman, Yank; Grant Wood chose a scene of sailors wringing out a tearful ballad in a London pub; Benton and Schreiber chose other dramatic incidents from the movie.

The collection has diversity. In technique,

this runs from the slick, photographic job turned in by Grant Wood to the semi-abstract by Quintanilla. The former picture, a new departure for Wood, is so deceiving in technique as to pass for a movie "still." The Benton picture, a scene wherein several sailors are arguing on a London dock, is well loaded with props and has less drama in the handling of the figures than in a blinding blast of light which descends upon the scene.

James Chapin's oil, showing two men leaning over the form of a fellow-sailor who is dying, is a carefully wrought work in which the interest has centered upon the psychological overtones of the scene—the restrained and kindly emotion of two men for their friend.

The stalwart form of John Wayne is Ernest Fiene's subject. Salty in its style, this work emphasizes the straight, lean lines of Wayne who played the part of a giant, expressionless Swedish seaman. The more compact form of Thomas Mitchell, who plays the part of a roguish Irish sailor, was Robert Philipp's choice for one picture, and the tragic spirit of Ian Hunter was another Philipp subject.

George Biddle did in his personal style a study of John Qualen leaning on the gun-ropes of his ship; Georges Schreiber painted the director, John Ford, and also did a scene on open water in which an air attack is beginning. Raphael Soyer's scene, containing sev-

eral figures, is undoubtedly one of the lightest in tone of any Soyer painting.

Subsequent to the New York showing the Wanger collection will be exhibited for a three-weeks' period in the following museums:

Milwaukee Art Institute; Cincinnati Art Museum; Seattle Art Museum; Joslyn Memorial Museum in Omaha; William Rockhill Nelson Gallery in Kansas City; St. Louis Art Museum; Baltimore Museum of Art; Brooks Memorial Art Museum in Memphis; Little Rock Museum of Fine Arts, Arkansas; Springfield Museum of Fine Arts, Massachusetts; Memorial Art Gallery in Rochester, New York; Albright Art Gallery, Buffalo; High Museum, Atlanta; San Francisco Museum of Art; Santa Barbara Museum in California; Dallas Museum; Davenport Municipal Art Gallery in Iowa; Butler Art Institute, Youngstown; Fort Wayne Museum; Dayton Art Museum, and Pensacola Art Museum, Florida.

## Mabury's Gift

WITH THE OPENING of the Paul Rodman Mabury collection of 25 old masters at the Los Angeles Museum, Southern California now looks forward to seeing more of its own artists reaching professional maturity at home. For it is in its educational value to young artists that Arthur Millier of the Los Angeles *Times* expects the liberal gift of the late art patron to operate most significantly.

Heretofore great artists have been just names in Los Angeles, Miller points out. Now, with the Mabury gift of paintings by Tintoretto, Titian, Rubens, Reynolds, Delacroix, Corot, Ryder, Homer, and other art immortals, "choice works by historically important artists are ours to study and enjoy in perpetuity. . . . They will give needed service here in upholding standards—not of art style, for styles change with each age—but of art quality."

But the pictures play another role which is closer to the sympathies of the *Times* critic. Nowhere in America, he says, can be found a situation more conducive to the birth of talent in art than in Southern California. Yet, "in our art history talent has been born and got its first growth but seldom matured. Those who did mature went East or to Europe where they could see the works of master artists—those incontrovertible productions which are the greatest of all teachers. The greatest value this collection may have will possibly be that on some unrecorded day a young artist will learn from Tintoretto or Bordone or Delacroix or Homer a lesson which no living teacher could give him."

The Mabury collection is an ideal nucleus of old masters for Los Angeles. Its weakest section is the Dutch period which is represented by only three lesser masters. The Italian group, however, includes four paintings by important artists; the English portrait and landscape schools are represented by four great artists, as is the French 19th century period. Gilbert Stuart, George Inness, Winslow Homer, Frank Duveneck, Albert Ryder, Charles Hawthorne, John C. Johansen (portrait of Mr. Mabury) comprise the Americans.

An illustrated catalogue of the collection has been issued, containing a warm appreciation of Mr. Mabury by his friend, Preston Harrison, and notes concerning the paintings by Arthur Millier and Louise Ballard.

## Wins \$1,500 Scholarship

The \$1,500 Edward G. McDowell traveling scholarship was awarded this year by the Art Students League to Carroll Cloar, whose home is in Earle, Ark. Lamar Baker of Atlanta was named alternate.

Scene from *The Long Voyage Home*: GRANT WOOD





## Preston Harrison

PRESTON HARRISON, prominent Los Angeles art patron, died June 28 at the age of 71. Long an active sponsor of civic interest in art, Mr. Harrison was vice-president of the Board of Governors of the Los Angeles County Museum, a group which he joined on his arrival in Los Angeles in 1918. For many years his collection of American and Modern French art was the only permanent collection in the Los Angeles Museum. Mr. Harrison was also vice-president of the Trustees of the Museum Associates, an organization he was instrumental in creating.

The noted collector was one of the early buyers of the works of those unknown young Frenchmen who, since their early years, have become the giants of the Modern French school—testimony to Harrison's sound taste and judgment. His American collection is equally sound, containing examples by Demuth, Hassam, Frieske, Henri, Pop Hart, Luks, Bellows, and by such contrasting spirits as John Sloan, John Carroll, Leon Kroll, Max Weber, Maurice Sterne, Guy Pene du Bois, William Zorach and John Marin. Also in the Harrison collection are works by numerous artists well known in Europe but as yet comparatively unknown in this country.

Mr. Harrison's myriad art activities consisted also of service with the Los Angeles Art Association and the Friends of Art of the Huntington Library of San Marino, and an honorary life membership in the Art Institute of Chicago. He was born in Chicago, where both his father and his brother Carter Harrison, served as mayor and were active art collectors. Surviving are his widow and his brother.

Of Preston Harrison it can honestly be said that he was a true lover of art, one who translated that love into active support and patronage. Indicative of his generous character was the fact that the acquisition of art was not enough—he always wanted to share his treasures with the people of Los Angeles. In his passing the art world has suffered a severe loss.

## De Anza in Granite

The W. P. A. art project, functioning under the sponsorship of the Riverside Art Association (Cal.), recently engineered the erection of Sherry Petricolas' huge granite statue of Don Juan Bautista De Anza, the first of the Colonial Spanish invaders to make his way overland to the West Coast.

The figure, carved out of a 54-ton block of Lucerne granite, is based on the few details that are known about the subject's appearance. Ruggedness and simplicity are its main characteristics. Don Juan's cloak, in simple sweeping folds, adds rhythm and provides the standing figure with a massive backdrop.

## July "Geographic" on Art

A feature article on the new National Gallery in Washington, by Ruth Q. McBride, accompanied by 32 reproductions in full color, has given the July *National Geographic Magazine* other than its usual geographic and cartographic interest. The author is the wife of Dr. Harry A. McBride, administrator of the National Gallery.

Mrs. McBride relates many interesting facts concerning the Mellon and Kress paintings and describes the still uncompleted Gallery, which is a gift of the late Andrew Mellon. Several of the paintings reproduced in color have never been publicly shown in America.

1st August, 1940



Sir John Colville: RAEBURN

## Georgia Procures Noted Raeburn General

A FAMOUS AND HISTORICAL British general, one of Wellington's favorite brigadiers, has, through the medium of a Raeburn portrait, entered the permanent collection of the High Museum in Atlanta, Georgia. The portrait, oil on canvas and depicting Sir John Colville, was a part of the museum's last February exhibition "Five Centuries of Painting." It was purchased through the firm of E. & A. Silberman of New York.

The portrait, a masterful example of Raeburn's easy way with pigment and his sure touch in setting down not only features but also the character behind those features, pictures a resolute, determined soldier, his uniform brilliant with decorations. The second son of John, Ninth Lord Colville of Culrose, Sir John entered the army in 1781 at the age of 11. His military career included service in Egypt, at Gibraltar, in the West Indies,

France and the Netherlands. He died in 1843 at Rosslyn House, Hempstead.

The general, who in 1818 had married the oldest daughter of William Mure of Caldwell, sat to Raeburn in general's uniform, the canvas remaining in the Mure family. It was exhibited in the Victorian Exhibition at New Gallery in 1891-92, a loan from the collection of William Mure. It is, the Silberman firm points out, probably the *General Colville* catalogued by Armstrong in his *Raeburn* (1901) page 99, and by Grieg (1911), page 42.

## Gambée Accepts Challenge

Several years ago the "Fortnight in New York" department of THE ART DIGEST challenged American artists to wrench a work of art out of the most resistant landscape in the world: the Grand Canyon. Word comes now from Martin Gambée that he is going to take up the challenge on a trailer safari. "I'll even go you one better," he writes, "I'll paint the whole river."

Gambée, Mrs. Gambée and their two children plan to leave New York about August 1 in a trailer and car especially constructed for desert travel. The itinerary, which is being financed by advance sale of shares in the sketches the artist will make, calls for a visit to Death Valley and Salt Desert, to Monument Valley, the Canyon, and for shooting the rapids of the Colorado and Green rivers, as a member of the Nevills Colorado River Expedition of 1941. The Gambées will collect biological and other scientific data in addition to painting on this most dangerous boat ride in America. Patrons of the trip, solicited by a picturesque announcement, will get one watercolor sketch per \$10 share. They are assured that the artist "agrees to come home."

## Less Cellarization

The Metropolitan Museum, in expanding the scope of its activities, has added a new group of more than 200 paintings to the list of works that it will loan to colleges, art centers and other museums at no cost other than that of packing, transportation and insurance. The list now includes 500 paintings, half by modern American artists (the Hearn purchases) and half by older American and European artists. Governing its make-up is the policy of including all the museum's American oils painted since 1900.

A catalogue of loan paintings is now being prepared by the Museum. Applications for loans will be accepted after September 1.



*Aurora Dispersing the Clouds of Night (detail): TIEPOLO*

## Tiepolo Could Paint a Ceiling Away

ONE OF THOSE GRACIOUS PALACES that line Venice's stately, sweeping Grand Canal is the Palazzo Mocenigo. Here Byron, among other famous personages, lived. Its rich, Italian decoration included a ceiling painting, *Aurora Dispersing the Clouds of Night*, by that fluent master, Giovanni Battista Tiepolo. And though that vivid Tiepolo canvas entered the collection of the Boston Museum in 1930 (through the Maria Antoinette Evans Fund), it was only recently put on display and published in the Museum's *Bulletin*.

A comparatively small ceiling design (72 by 54 inches), it was probably originally painted for a boudoir or bedroom. In it, Aurora, goddess of the light of dawn, sits on a rosy-tinted cloud floating in a pale blue sky and is attended by other figures and by putti.

"Close examination while the painting was being cleaned," reports W. G. Constable, curator of paintings, in the Museum *Bulletin*, "revealed the interesting fact that the figures are by a different hand from that responsible for the clouds and sky. The figures are evidently the work of Tiepolo himself, painted with a characteristic boldness and precision, in large sweeping brush strokes of flowing pigment. In contrast, the brush work in the clouds and sky is not only coarser, more broken, and more uneven, but is less directly expressive of the forms. That Tiepolo made extensive use of assistants is known, and some such division of work as appears in the Museum painting has often been surmised; but this seems to be the first time that definite evidence on the point has become available."

Enframing the expanse of sky and the figures that hover gracefully in its area is a painted decoration, rococo in its elaborate use of curves and swirls, that served originally to gear the ceiling to its architectural surroundings. The artist's draughtsmanship is amply demonstrated in his easy use of figures, which entailed drastic jobs of foreshortening. In color, blue predominates, but interest and accents are added in bright splashes of red, pink and yellow, used in the draperies of the figures.

The display of the Tiepolo ceiling served as

an opportunity for Curator Constable to publish in the *Bulletin* this appraisal of the noted Italian painter: "Among ceiling painters, Tiepolo ranks as one of the greatest, if not the greatest. Others may rival the ingenuity and intricacy of his design, or even occasionally the delicate brilliance of his color; but he stands alone in his power of replacing the gross substance of timber and plaster by an airy luminosity in which the creatures of his imagination disport themselves, dwellers in a fairyland wherein the spectator is irresistibly invited to wonder."

## Rene Seligmann

RENÉ SELIGMANN, well known art dealer of New York and Paris, long associated with the firm of Jacques Seligmann & Co., founded by his late uncle, died at Doctors Hospital, New York, July 21. Mr. Seligmann, who was 47 years old, had been ill only a short while.

For the past 20 years Mr. Seligmann had been dividing his activity between New York and Paris and only recently he took up permanent residence in New York. In association with the firm of Jacques Seligmann he participated in many renowned art deals and had a hand in the building of the Rothstein, Pierpont Morgan, Frick and Huntington collections in America.

Born a Parisian, Mr. Seligmann served with the French army as a second-lieutenant during the first World War. He received the Croix de Guerre and became a Knight in the French Legion of Honor. His only survivor in this country is Germain Seligmann, a cousin, who is head of Jacques Seligmann & Co.

## They All Liked Gentile

Paintings by two members of the much talented Bellini family have been acquired by the Toledo Museum out of its recent Venetian show: Gentile Bellini's *St. Jerome*, and *Christ Carrying the Cross* by Gentile's brother, Giovanni. The *St. Jerome* picture is one of those rare documents on which all agree as to quality. The experts praise it, and the public, in a popularity poll, voted it best.

## Paul Klee Dies

PAUL KLEE, the Swiss-born artist whose whimsical and child-like abstract paintings won for him world-wide fame, died in his native land, near Berne, on July 2. The sixty-one year old artist had spent most of his art career in Germany whence he fled five years ago when the Nazis attacked his art as degenerate. Klee's art was inspired by the primitive scratchings in old caves—some of his enemies termed it stenographic doodling.

As the son of a Bavarian orchestra conductor and a musically-talented Frenchwoman, Klee was started early on a music career and at one time he played the violin in the philharmonic orchestra in Berne. However, a fascination for painting led young Klee to forsake music for a career in art and to that end he journeyed in 1898 to Munich where one of his early teachers was Franz Stuck, a painter of the bizarre and macabre.

Klee's keen interest in the stories of Edgar Allan Poe and the poetry of Baudelaire, together with the influence of Stuck's teaching, left a deep impression upon the artist. He toured through Italy in 1901, returned to Munich in 1906, and then with several other artists including Kandinsky, Klee formed the famous "Blue Rider" group of artists, the group which first made "expressionism" known in Europe. Klee met Van Gogh in Munich and on a visit to Paris he met Picasso, both of whom influenced his art. In 1914 Klee joined the German Army, serving first as an infantryman and later as an aviator.

In 1920 the Swiss artist joined the Bauhaus group in Weimar on invitation from its director, Walter Gropius, who is now at Harvard. Kandinsky and the American-born abstractionist, Lyonel Feininger, were teaching with Klee at the time. Klee continued at the Bauhaus after it moved to Dessau in 1926. By the time Hitler rose to power in Germany Klee was teaching at the Academy of Art in Düsseldorf.

Klee won recognition in America as early as 1926, and in 1930 he was accorded a one-man show at the Museum of Modern Art. The most recent exhibition of his works was held last season at the Nierendorf Galleries, New York, where a small memorial show is currently on view.

## El Greco Wins

The public likes the old masters best. Among the thousands of visitors to the Fine Arts Palace at the Golden Gate Exposition who were polled in a popularity vote, one-third expressed preference for the old masters. Runner-up to the departed maestros in the poll was Mrs. Thorne's display of Miniature Period Rooms; the third most popular section of the display is that of "Art in Action," where artists are seen actually at work.

In answer to the question, "What painting do you think is the finest," an easy majority of the public decided without hesitation upon the *Penitent St. Peter* by El Greco, lent to the show by Dr. Jacob Hirsch. Second in popularity is *Portrait of Caroline, Duchess of Marlborough*, by Sir Joshua Reynolds; third, *Man with a Hoe*, by Millet (July issue of THE ART DIGEST). Other paintings rated as among the "finest" by the public are Tiepolo's *Building of the Trojan Horse* (July issue, THE ART DIGEST); *Portrait of Bob*, by the contemporary American, Luigi Lucioni (December 15, 1937, issue, THE ART DIGEST); and *Portrait of the Cardinal*, by the Californian Toby Rosenthal (July ART DIGEST).





Nancy L. Thayer by Frothingham  
Writing Table with Folding Top

Painting by Robert Salmon  
McIntyre Chair

Mrs. Daniel Rea & Child by Copley  
Black Front Chest

Painting by Pieter Monamy  
Chair by McIntyre

Painting by Stuart  
Card Table by Savery

## Colonial Portraits and Furniture Provide Imposing Boston Show

Boston, having a background that projects back to the earliest beginnings of American history, remains a natural seat of interest in the artistic achievements of Colonial and post-Colonial days. One of the manifestations of this interest is the exhibition of Early American Portraits and Furniture which Boston's Robert C. Vose Gallery is sponsoring as its summer show. The canvases and craft-made furniture bear names that shone brightly in their eras and, even today, remain illuminating milestones along America's road of cultural development.

The earliest canvas in the show, dated 1729, is by Peter Pelham, step-father of John Singleton Copley, and is said to picture the Rev. Peter Thacher. The extreme rarity of Pelham canvases heightens historical and aesthetic interest in this exhibit. Of almost equally early date is the portrait of Woodbury Osborne by Joseph Blackburn, the artist who mysteriously appeared in New England from Scotland, executed a series of excellent commissions and then, just as mysteriously, disappeared.

The flowering of the American school is represented by three strong Copleys and two Stuarts, one of the latter being a study of Joseph Anthony III. The Copleys are particularly significant as they hint at the progress of his career, starting with his early, almost primitive *Mrs. Daniel Rea and Daughter*, and ending with the brilliantly executed *Sir Brooke Watson as Lord Mayor of London* and *Colonel Montresor*.

America's early Federal era is ably represented by works from the brushes of Frothingham, James Earle, Samuel F. B. Morse and Chester Harding. Harding's portrait of Peter C. Brooks is of particular interest to Bostonians, the sitter being the great grandfather of Massachusetts' Governor Saltonstall. The pictorial exhibits are completed by a series of Currier & Ives prints made from

canvases by the famous American painter of wild life, Arthur F. Tait.

Of the furniture exhibits, the two oldest are a rare New England press cupboard and a double gate leg table dating from the middle of the 17th century. From the following century are a card table by Savery and a pair of Hepplewhite chairs by McIntyre. Philadelphia craftsmanship is represented by

a slant top desk with intricate drawers and secret compartments. One of the Chippendale chairs is doubly interesting because of its history, which includes a term of ownership by John Hancock.

The spirit of old New England is richly recreated in the Vose collection of early hooked rugs and a group of paintings of clipper ships which are included in the show.

## Charles of London

CHARLES DUVEEN, brother of the late Lord Duveen of Millbank and retired head of the decorating and antiques firm, Charles of London, died July 21 at a hospital in Yonkers, N. Y., after a year's illness. He was 68 years old.

Charles Duveen was second of twelve children of the late Sir Joel Joseph Duveen who founded the firm of Duveen Brothers in London. Like his more noted brother, Lord Joseph Duveen, Charles inherited a flair for connoisseurship, which, however, found its happiest outlet in the field of antiques and the decorative arts. After education in London and on the continent, Charles entered his father's concern with his brother and was associated with the firm for 30 years, until he and his brother decided to go separate ways. Charles then came to America to establish his firm of Charles of London, having agreed not to use the name Duveen in his business.

It was Charles Duveen who introduced the vogue for Elizabethan period furniture to America and it was his firm which decorated many of the most palatial homes in America. In 1927 he imported a panelled room that had once been used by Charles I, which was purchased by William Randolph Hearst for \$150,000.

In 1938 Mr. Duveen dissolved his business and closed its spacious quarters because of ill health. He was a founder and honorary presi-

dent of the Antique and Decorative Arts League, New York, and an enthusiastic yachtsman, horseman and dog fancier.

Surviving are his brothers, John, Edward, Joseph, Henry, and Ernest, all of London, and Benjamin, of New York, and four sisters: Miss Escher Duveen; Annette, wife of Maj. Victor A. Walker; Eva, wife of Maj. Arthur Abrahams; and Florence, wife of Rene Gimpe, all of London.

## Louis Richard, Sculptor

Louis Richard, sculptor, who designed the most prominent pediment group in New York City, the one which perches atop the Grand Central Terminal, died July 12 at his home in West Nyack, N. Y. He was 71 years old. Born in Tours, France, Mr. Richard came to America when he was 22. He executed commissions for W. K. Vanderbilt, Henry C. Frick, Charles M. Schwab, and the Dominion Parliament buildings in Ottawa. The artist retired from active work twenty years ago.

## Bibliography on Valentiner

A separate supplement to the May *Bulletin* of the Detroit Institute of Arts is devoted to a "Bibliography of the Writings of William R. Valentiner," director of the Detroit museum and internationally known old master scholar. The bibliography has particular value because much of Dr. Valentiner's writing has appeared in foreign art periodicals.





*Flower Shop: JOHN KOCH  
Acquired by Nelson Gallery in Kansas City*

## In Kansas City Everyone Chips In

A GROUP OF TEN FRIENDS of the William Rockhill Nelson Gallery—including trustees, the director and several members of Kansas City's organized Friends of Art—has presented its permanent collection with the richly organized *Flower Shop*, by John Koch. The painting, acquired through the Kraushaar Galleries of New York, was one of the most popular included in the series of one-man shows held at the museum last April.

The presentation of the John Koch oil to the Nelson Gallery marks another instance of group benefaction in Kansas City, where this type of support has been especially suc-

cessful. The museum's Friends of Art group annually presents several contemporary American works to the museum, and this is the second time in which this latter activity has been supplemented by further private interest. Previously, two local collectors, the Milton McGreeveys, purchased Paul Clemens' *Ruth in a Spring Hat* for the museum.

John Koch is one of the younger New York artists, introduced in a one-man show two years ago by the Kraushaar Galleries. His oil, *Still Life*, was reproduced in the Jan. 15, 1940, issue of *THE ART DIGEST* when shown at the Whitney Museum Annual.

### Auctioneering, Cafeteria Style

Far from lapsing into a summer siesta, the Kende Galleries in New York are continuing their auction activities—but in a unique manner. Instead of the calendared auctions scheduled during the winter season, the Kende organization is sponsoring a perpetual exhibition and auction with the individual owners holding mythical auctioneers' hammers. Visitors inspect the items displayed—everything from furniture, through rugs, paintings, jades, glass, porcelains, bronzes, textiles and decorations to objects of art—and submit bids to the owners or their accredited representatives, who respond promptly with either an acceptance or a refusal. If prospective bidders wish, the Galleries will give their appraisal of a fair bid.

As objects are sold they are replaced, resulting in a constantly changing exhibition. Among the owners now represented in the Kende summer show is Burton Holmes, noted lecturer and world traveler.

### Barnard's Peace Monument

Before he died in April, 1938, George Grey Barnard completed a 100-foot plaster model of a huge peace monument which he proposed to erect in New York. Recently the project again came to public attention when the tax appraisal of the sculptor's estate was filed with the Surrogate's Court.

The appraisal, listing a net estate of \$603,931, reveals that after appropriate sums are distributed to the late sculptor's widow and three children, enough will remain to execute in marble the huge peace monument. Estimates put the probable cost at \$300,000. As the land designated by the sculptor for the monument's site is no longer available, it is hoped by those interested that a suitable location will, at the proper time, be designated by one of the government agencies. Barnard's will expressed the wish that the Piccirilli brothers, prominent New York sculptors, be chosen to execute the memorial, which seems so appropriate to our times.

## A \$250,000 Headache

THE RECENT ACQUISITION of watercolors and drawings by numerous, but not always important artists to the exclusion of important oils by some important artists, is once again bringing some hot weather airing to the Metropolitan Museum's management of the Hearn Fund.

Howard Devree, critic on the *New York Times*, set the ball a'rolling by devoting a half-page in the *Sunday Times* to the Metropolitan's problem, venturing at the same time a solution or two. The *Times*' readers thereupon responded with several dozen more solutions. Many observers are agreed now that the august and sphinx-like Metropolitan must eventually change its policy, if only from accumulated public clamor.

The Hearn Fund, according to a recent *New Yorker* article by Geoffrey Hellman, is embarrassingly large (\$250,000) and the space for exhibiting paintings acquired through it is embarrassingly small. Despite this condition, the Met is currently in the market for low-priced watercolors.

But this is only one of the "disconcerting facts" discussed by Devree. The other arises from an examination of some of the artists left out of the Hearn collection. Taking a list of artists selected by a poll of its readers last year by the art magazine, *Parnassus*, as fairly representative of the nation's recognized artists, Devree notes that the following have not been accorded the courtesy of a purchase, and, therefore, were the Hearn collection rightly administered, given a resulting stamp of approval from the Metropolitan:

Marsden Hartley, Arthur Dove, Guy Pène duBois, Jon Corbino, Russell Cowles, Francis Criss, Philip Evergood, Cameron Booth, Francis Chapin, Don Freeman, Karl Fortess, Lionel Feininger, Irwin Hoffman, Emil Holzhauser, Earl Horter, Joseph de Martini, Henry Keller, Karl Knaths, Walt Kuhn, Louis Lozowick, Rico Le Brun, Herman Maril, Fletcher Martin, David McCosh, John McCrady, Paul Mommer, Elliot O'Hara, William Palmer, Minna Citron, George Picken, Joseph Pollet, Louis Ribak, Zoltan Sepeshy, Niles Spencer, Everett Spruce, Joseph Stella, Harry Sternberg, Mervin Jules, Charles Sheeler, Henry Strater, Eugene Trentham, Dorothy Varian, Vaclav Vytlacil, Harold Weston, Warren Wheelock, MacDonald Wright.

This, the first publication of any list of well known artists, who have been ignored by the Hearn committee, had an electrifying effect upon many of the *Times* art enthusiasts. It is a controversial list, with which some will agree, some disagree.

Contrasting the Metropolitan's casual, apparently hit-or-miss policy of selecting the nation's artists for representation with the very specialized attention which the Whitney Museum staff gives the same problem, Devree suggested that some kind of collaboration between the two staffs be attempted.

"Perhaps," he said, "a joint curatorship could be established with some one making American contemporary art the full time job it deserves to be made. And, under such an arrangement, perhaps the Whitney could take up with its limited funds more of the burden of looking after that perennially mistreated stepchild, contemporary sculpture."

The necessity for immediate resolution of the problem of museum purchases of contemporary art has been made more compelling, Devree points out, by the dwindling support being given artists this year. The curtailment of Federal Art Project help, the omission this year of any purchases by the Whitney Museum, and the closing of several 57th Street galleries are some of the indications of lessening practical support being given artists. Paradoxically, adds Devree, the nation's "unparalleled art consciousness has had little direct reflection in sales and other practical results."

## The Painter's Purse

SOMETHING actually unique in the long and tiring list of art literature is contributed herewith by a Riverside, California, subscriber, Miss Millicent Carter. It is a survey of the economic status of California painters, which she made for an art theory class at Riverside Junior College. Though Miss Carter does not state the total number of artists polled, here are the percentages of behavior of homo sapiens, subdivision artist, habitat, California, year, 1939:

The California painter averages an annual income from all sources of approximately \$3,375. This ranges from a low of \$1,600 to a high of \$6,700. A living income for a single artist for California is placed at from \$1,200 to \$2,000, though this of course varies with the individual's tastes.

The California painter spends on an average of 27 hours per week painting. His sales of paintings and art commissions account for only 33% of his total annual income. He gets from \$150 to \$4,200 for an individual painting, which sells best in the Spring or Fall of the year.

At least 35% of the artists polled receive part of their annual income from fields other than art and teaching. A "large number" supplement their own art work with art teaching, demonstrations and lectures. Of this number, 35% work on their own tasks while teaching. Their students range from 10 to 160; they receive 16.5% of their annual income from individual instruction; they average 45% of their total income from teaching.

Mural commissions account for 35% of the artist's income. His expenditure on art materials runs from 12% to 66 2/3% of his total annual take.

The best future within the art profession, according to the pollees, is "in the fields of advertising, industrial design, design for utility, community art projects, and commercial art."

### Biddle Seeks Income Data

An attempt to gather nation-wide data on artists' incomes is being made by George Biddle, well-known artist, who is preparing the survey for an article for *Harper's Magazine*. "Almost nothing is known about the incomes which American artists derive from the sale of their work," writes Biddle to his fellow artists. "Such knowledge might be extremely useful in any attempt to supplement such incomes from other sources; and it is of course necessary for any broad understanding of the current art movement in America and the artist's adjustment to their backgrounds."

Biddle, whose address is Croton-on-Hudson, N. Y., would appreciate knowing from every artist: (1) His income from sale of works in 1937, 1938 and 1939. (2) His average income from sale of works in 1925, or about 15 years ago. (3) To what extent he supplemented his income of 1939 by teaching, lecturing, writing, etc. (4) To what extent his income was supplemented by a commission from the Treasury Art Project in the years '37, '38 and '39, or from the Federal Art Project during the same years.

### U. S. Needs Air-Brush Illustrators

The U. S. Civil Service Commission has announced open competition for government jobs for air-brush illustrators, salaries ranging from \$1,620 to \$2,300. Applications must be on file before August 26. For information address U. S. Civil Service Commission, Washington, or enquire at your local Post Office.



*Pre-Spanish Mexican Head in Baked Clay, Vera Cruz*

## Here's How to Handle Detail in Sculpture

ONE OF THE FINEST pieces of sculpture ever to come out of Mexico, a baked clay head reminiscent of a 20th century fullback but done before the 12th century, is one of the Cleveland Museum's proud acquisitions of the past year. The head comes from Vera Cruz, and in the present state of research it is possible only to identify it with other objects which have been found in the lower basin of the Papaloapan River in Southern Vera Cruz.

Calling it an all-important acquisition, "far finer than the related pieces now shown in the New York Mexican show," William M. Milliken, director of the Cleveland Museum, writes: "The head is magnificently characterized: the subtle modelling, the sharp line of the aquiline nose which meets the line of the

eyebrows, the half-opened mouth showing the teeth, the eyes, with iris indicated by a pitch-like substance, all give a startling vitality which is further accentuated by a profoundly expressive profile. The face is flanked by circular ear plugs and framed by highly stylized hair and by a strap which holds an elaborate headdress with animal motifs."

The head illustrates one of the best characteristics of pre-Spanish Mexican sculpture, and one which received most acclaim in the current New York show. That is the remarkable balance between richness of detail and the underlying structure. The Mexicans, Roger Fry once said, have left us "more masterpieces of pure sculpture than the whole of Mesopotamia, or than the majority of modern European civilizations."

### Art for Advertising

In modern life commercialized art plays an influential rôle. Industry, the patron of this branch of art, acts in large measure through the medium of the advertising agencies, the art directors of which allocate the work and maintain its standard. To dramatize the status and working methods of this force in art, the Albright Art Gallery of Buffalo has installed for the summer a large, varied exhibition titled, *Art and the Advertising Agency*.

Students and spectators are given a concrete and concise picture of how an agency works, how a layout progresses through successive stages until its final appearance on a magazine page, how modern fine art exerts an influence on commercial art and how commercial art affects life in America.

### M-Day Preparations

National Defense has already touched the arts. In the architecture field the American Institute of Architects has polled its 15,000 members to take inventory of the nation's architectural talent available in case of war. In the art field, the news is that Homer Saint-Gaudens, impresario of the Carnegie Internationals and fine arts director of the Carnegie Institute, has taken a post with the U.S. Army in Washington as supervisor of camouflage work.

Saint-Gaudens says that his numerous trips to Europe to select paintings for the Carnegie Internationals have enabled him to make observations on European camouflage methods, the *New York Post* reports. The German army, he claims, has mastered the art of "practical concealment."





View of Contemporary American Industrial Art at the Metropolitan Museum

## Metropolitan Surveys Industrial Design

HAS THE INDUSTRIAL DESIGNER, that thrilling prophet of logic in living, already burned himself out? Or is he just temporarily stalled in one of the more bumpy "Thank you Ma'am's" of life—the rut of academicism?

These questions arise at the 15th edition of the Metropolitan Museum's exhibition of Contemporary American Industrial Design. The show, on view through September, is not much more inspired than the name of the gallery in which it is installed—old "D.6".

The exhibition is made up of thirteen room schemes and six groups arranged by material, with many of the nation's best known designers represented. Most interest attaches to the individual rooms. These are, in succession; a covered terrace by Irvin L. Scott; music room by Walter Dorwin Teague; entrance hall to a country house by Archibald Manning Brown; room for a 4-year-old, by William Lescaze; dining alcove by Edward D. Stone; prefabricated cabin interior by Donald Deskey; outdoor living room by Russell Wright; living room by Gilbert Rohde; living room by Eugene Schoen; porch by Walter Von Nessen; room for a 5-year-old by Raymond Loewy; a corner for living by Ralph Walker; powder room by Gustav Jensen; and hall of a country house by Wallace K. Harrison.

In a review of the show in *Pencil Points* (the newspapers get either Hollywoodish or housewifely on shows of this sort), the architecture and design critic, Talbot Hamlin, picked out Lescaze's nursery and Deskey's cabin interior for top honors, also he found reality of living expressed in Stone's dining alcove, Harrison's hall of a country house and Walker's corner for living. Hamlin liked

the "practical clutter" in the Lescaze room, which is the essence of childhood. The Deskey interior, he noted, "achieves unity for being what it is": an interior of a room, rather than an exhibition of an interior.

One inspiring note in the exhibit is in the floor covering of the country house entrance hall by Brown. This, a simple, carved, colored linoleum, gives a map of the estate underfoot. The Harrison country house hall is devoted to that all important problem of what to do with skis, riding boots, wet raincoats and mud-stained hands. The answers are all there and the whole unit is lighted with originality by Kelly & Thompson, prominent lighting designers. A welcome note of earth-like solidity is sounded in the brick-lined alcove by Stone.

These highlights in the show are dimmed somewhat by several remaining and garish units. There is an outdoor living room in the form of a grotto, not much less grotesque than those of the Italian Baroque gardens; several living rooms are mere repetitions of a style already dated.

Perhaps the Met, in its next industrial art show, ought to disqualify every designer whose name is already known. Now that the first flush of romance is passing out of modern industrial design, maybe a few younger men could turn in a better showing.

### Persian Show Drew 60,000

Total attendance at Arthur Upham Pope's Persian exhibit in New York reached 60,000 at its twice-postponed closing date on July 1. Proceeds from the show, which cost \$100,000 to stage, went jointly to the Iranian Institute and the Institute for the Crippled and Blind.

## Longman of Iowa To Edit "Parnassus"

A RECENT SHAKE-UP in the career of *Parnassus*, the art magazine published by the College Art Association, has moved its headquarters from New York to the University of Iowa. Its new editor is Professor Lester D. Longman, head of Iowa's art department, who will be responsible for the magazine's editorial policy and management.

Professor Longman has indicated, the University's statement reports, "that he will change the nature of the magazine to concentrate on controversial issues in modern art and news of college art departments, thus making it somewhat more popular and less archaeological in character." The new editorial staff has not been announced, but it is believed that members will be drawn from the University's art department staff. The first issue to be published from Iowa will be dated October.

The original announcement of the change was made by Professor Ulrich Middeldorf, president of the College Art Association and chairman of the art department at the University of Chicago. Professor Longman is a member of the Board of Directors of the Association and chairman of the committee on regional conferences and the committee on membership. His new appointment comes in recognition of his constructive leadership in organizing regional chapters for the Association and for his efforts in organizing the Midwestern College Art Conference, of which he was the first president.

*Parnassus* is published eight times each year, from October through May.

## "Made in U. S." by Aalto

Looming high over the horizon of Finnish art are Alvar and (Mrs.) Aino Aalto, noted architects and furniture designers. Their star, risen to international heights in their native land, is now casting a beam into New York, where the firm of Artek-Pascoe, Inc., plans to distribute and manufacture furniture from Aalto designs. The designers, who in addition to planning the Finnish Pavilion at the New York Fair have created many advanced buildings in Finland, evolved a type of modern plywood furniture known for its light and graceful line, its scientific fitting to the various body postures and its lack of the geometric severity that characterizes so much modern furniture. Aalto-designed chairs can be stacked into space-saving tiers, their design permitting them to fit snugly one upon the other.

The new firm, which will be the first to manufacture Aalto furniture in the United States, will also display and sell mobiles and jewelry designed by Alexander Calder, and textiles, fabrics, rugs, screens, lamps, glassware and china designed by the Aaltos and by American designers. A one-man exhibition was given Aalto in 1938 by the Museum of Modern Art.

## Thrill of Several Weeks

Question: What is that extra weekly thrill that can be found by observant readers of Arthur Millier's Los Angeles *Times* column, "The Art Thrill of the Week?" Three guesses then turn us upside-down.

Answer: Arthur is growing a mustache. You can check his weekly progress by comparing photographs of Millier in issues of June 30, July 14, and July 21. (Or is it just that some "Brush Strokes" have wandered across the page.)



## Auction Market Remains Stable

WHAT THE STOCK MARKET is to business, the auction houses are to the art world; the prices that emanate from them serve as a "cash on the barrel-head" barometer-reading of the financial status of both. The buying public, to judge from the annual end-of-season report of the Parke-Bernet Galleries in New York, has during the past season displayed no reluctance to exchange coin of the realm for examples of art. Even the catastrophe of a European war has failed to shake to any great extent the stability of the art market.

Hiram H. Parke, president of Parke-Bernet, announced that last season's sales at his galleries totaled \$2,329,330.50, which is only slightly below the previous peace-year's total of \$2,417,369.00. The market's stability is further demonstrated by the fact that the galleries' bookings for next Fall are heavier than they have been for several years.

"Sales held during critical periods of the war, commencing with last September," Parke's announcement states, "realized in nearly every instance their estimated values and in many cases in excess of advance estimates. For instance, at the time of the invasion of Holland early in May, when there was a marked decline on the Stock Exchange, the Untermyer art collection which went under the hammer at the Parke-Bernet Galleries realized \$186,341 or \$12,000 over the low estimate made in advance of the sale. There has been no diminishment of the large numbers of persons attending exhibitions and public sales. I believe that the feeling of the public that shipments from abroad of art and antiques being necessarily somewhat more limited than in peace times, has kept up prices and resulted in extensive buying."

The season's total of \$2,329,330.50 represents prices realized in 84 public sales of art, jewelry and literary property. More than 100,000 persons attended the Galleries' exhibitions and sales, while additional thousands were present at sales held on the premises of three estates.

Auction rooms, which on the nights of specially important sales draw glittering audiences that rival for celebrity-content those of theatrical premiers, are often the scene of tense drama. Rivalries charge the air as competitive collectors step-up their bids, often at the rate of \$500 or \$1,000 a step, by the mere flick of a finger or the nod of a head.

The bids reached their highest point this season during the Mrs. Cornelius J. Sullivan sale when Cézanne's portrait of *Madame Cézanne* went up, step by step, to \$27,500, at which figure it became the property of Walter P. Chrysler, Jr. At the same sale Van Gogh's portrait of *Mlle. Ravoux* brought \$19,000, and unusually high prices for watercolors were realized when several examples by Cézanne, Picasso and Van Gogh averaged \$1,500 each. Derain's *Window on the Park* was sold for \$3,500 to the Museum of Modern Art and is exhibited there as a memorial to Mrs. Sullivan, one of the founders of the Museum.

An episode of dramatic intensity marked the Clendenin J. Ryan sale when, after receiving a bid of \$28,000 for a set of the 20 famous etched portraits by Van Dyck, the auctioneer proceeded to accept bids on each portrait separately, knocking them down to individual buyers in keen competition for a total of \$40,500. Included in this sum was the substantial price of \$6,600 for Van Dyck's etched portrait of himself. Other notable prices achieved during the Ryan sale were \$14,000 for the small 13 by 10 inch portrait of *Michelle*



Three Branch Candelabra, 1758: FRANCOIS THOMAS GERMAIN (French)

## Cleveland Museum Cheats a Melting Pot

OF ALL the arts of France to suffer from a national calamity and from changing tastes, the most consistent victim is French silver, which historically has barely kept ahead of the wolfish maw of the melting pot. Early French domestic silver is hence uncommonly precious, and the acquisition of five rare pieces by the Cleveland Museum is of more than usual interest.

Most prominent in the group of fugitives from a future bullion pile are two candelabra by the 18th century master craftsman, Francois Thomas Germain, which were done for the Russian Imperial Court and bear the maker's marks and the Russian inspection print. The two are well known since they have often been exhibited in Paris and London (twice at the Louvre), and have long been admired as superb examples of rococo crafts-

manship. Light and gay in movement, elegant in proportions, rich in decorations, the two pieces exhibit an unusual technical control.

Earlier in date is a third piece, a silver gilt ewer made by Francois Briot, 16th century craftsman noted for his intricate designs in pewter. The ewer is exceedingly elaborate in its low relief design influenced by the Renaissance ideas which had filtered into France. The piece is in sharp contrast to a more simplified 18th century sauce boat, by Nicolas Dandrieux, which is the gift of Mrs. S. Prentiss Baldwin. Classic stateliness and chastity of line and surface characterize this work. The fifth piece, a 19th century sugar spoon, presented by Miss Emma G. Brasington, completes the new Cleveland acquisitions of French silver—a field hitherto unrepresented in the museum.

of France painted by a master of the 15th century Burgundian school; \$16,000 for Andrea Solario's *Portrait of a Young Lady*; \$9,900 for Sir Thomas Lawrence's *Portrait of King George IV*; \$10,000 for Tiepolo's *The Crucifixion*.

Another important sale, that of the Untermyer collection, produced a bid of \$18,000 for Rubens' *A Feast of the River Gods*, \$11,750 for Cellini's bronze *Jupiter*, and \$7,000 for Whistler's celebrated *Nocturne in Black and Gold: Falling Rocket*.

High prices were also realized in the Frederick S. Fish and the Frederick K. Gaston sales of early American glass, which totaled, respectively, \$43,253 and \$23,500, and included \$2,600 for a Steigel emerald green glass 12-

panel vase and \$1,550 for a Steigel emerald green glass creamer. Highest price in the jewelry division was \$5,300 for a 16-carat emerald-cut diamond ring; two pearl necklaces brought \$4,700 and \$4,500. In the field of rare books the season at Parke-Bernet produced \$2,000 for a choice copy of Hawthorne's *Scarlet Letter*, \$950 for a first edition copy in original boards of Keats' *Poems*.

The highest seasonal total for a single sale was \$369,447 for the Clendenin J. Ryan collection, which contained the famous Van Dyck etchings. The prints alone, dispersed in a two-session sale, realized \$156,205, and numbered among them Rembrandt's *The Three Trees*, which brought \$6,700, and his *The Three Crosses*, which realized \$4,300.



*The Singing Party: HOGARTH  
Enters the Phillips Memorial Gallery, Washington*

## Close Harmony in a Deep Toned Hogarth

A GROUP OF MEN transfixed in vocal harmony is a painter's paradise. It is a scene packed with psychological overtones; each individual's face is his life history and contains all his yearnings; each, too, unconsciously arranges himself in spatial as well as vocal accord with the group.

This thrilling subject, the one Grant Wood chose in his painting on page 10, was the inspiration for a notable Hogarth oil recently acquired by the Phillips Memorial Gallery in Washington. The painting, done originally

as a decorative panel for the walls of a gentleman's music room, has a subdued tonality of tobacco and wood-brown.

Hogarth, the great English satirist and, in the opinion of many authorities, England's greatest artist, was one of the keenest observers of humans that ever wielded a brush. In the Phillips Memorial picture he has used this talent and his vast pictorial ability to full extent. Each figure is tensely depicted as an individual portrait; outstanding is the head of the pianist, a tower of nobility.

## Nelson Eddy, Donor

NELSON EDDY, whose voice is known to concert, radio and movie audiences, is also an art collector. He recently gave to the Mint Museum in Charlotte, N. C., two canvases—George Inness' *On the Farm* and Van Loo's *Louis XV as a Boy*—which indicate the range of his taste and his public spiritedness in thus making public part of his art property.

The Inness, a small, intimate landscape of the artist's later period, was originally owned by the famous writer Harriet Beecher Stowe, with whom the Inness family passed several summers in Milton, N. Y.

The Van Loo portrait, to which Marion Wright, critic for the *Charlotte Observer*, was attracted because of its "quiet charm" and the expertness of its rendering of flesh and texture, is one of the series of portraits painted by the expatriate Dutchman at the French court. The canvas was originally owned by the Duchess de Talleyrand-Perigord and passed to the Herzog collection, from which it went to New Orleans as the property of Morris Kiel, who in turn sold it to the noted singer.

The gifts grew out of a visit to the Mint Museum by Mr. Eddy while in Charlotte for

a concert appearance. The Museum and its program so pleased Eddy that he took this means of expressing his appreciation and encouragement.

## The Allyn Poole Collection

Through the generosity of Herbert Greer French, the Cincinnati Museum has been able to acquire the most important part of the print collection formed by the late Dr. Allyn C. Poole, beloved physician and pioneer Cincinnati print collector. Variety of interests, careful connoisseurship and refined taste marked Dr. Poole's collecting, for throughout his life medicine was "his vocation and art his avocation"—beginning during his years as a medical student in Berlin, Leipzig and Vienna.

"The very human character of the doctor's taste," says the museum *Bulletin*, "made it possible for him to appreciate and enjoy not only early masters, such as Rembrandt and Dürer, but also the 19th century satire of Toulouse-Lautrec or the quiet charm of Mary Cassatt. Dr. Poole was not afraid of the present. Rarely did he visit an exhibition of contemporary work without coming away with at least one addition to his collection."

## Chicago Defies Heat

HEAT AND HUMIDITY are not cues for a summer collapse of activities at the Art Institute of Chicago. On the contrary, the Institute has organized for its visitors six special summer exhibitions, all of which will remain open through Oct. 20.

The first is a show of 92 pieces of sculpture by 60 Chicago sculptors. The Institute reports that "the exhibition has been chosen to emphasize the work of the younger sculptors of vitality as well as the prominent Chicago sculptors of national reputation. Among the various types of sculpture in this exhibition, figure and portrait subjects predominate with emphasis on religious sculpture, abstract design, traditional themes and animal sculpture."

The second exhibition, made up of enlarged photographs, plans, newspaper material and other elements, traces the history of the Chicago Auditorium, a notable architectural achievement designed by Chicagoans Louis Sullivan and Dankmar Adler, and dedicated in December, 1899. In this building famed Mary Garden made her debut.

Ten Chicago painters are represented in the Institute's third show, comprising landscape, figure and still life canvases. Here techniques and viewpoints are individual and vitally varied. Contributors to this display are Eugenie F. Glaman, Copeland C. Burg, Felix Ruvolo, Oscar van Young, Joseph Allworthy, Kenneth Shopen, Florence W. Williams, William E. Singer, Harry Mintz and Kenneth Ness.

Canvases by 28 artists are seen in the "Lesser Known Contemporary French Painters" exhibition, which is number four on the Institute's summer list. These painters, the institution explains, "believe that abstract art is a matter for the intellect alone and they wish to restore poetry to art, that is the poetry of the painter. From the work of Cézanne they have drawn delicacy of nuance, from that of Renoir, excitement of rich color."

The fifth show is an enlargement and a demonstration of its title, "The Development of the Transfer Print in the Decoration of Late 18th Century and Early 19th Century Ceramics." The sixth is composed of 38 prints, chosen from various countries and constituting a cross section of graphic arts since the year 1900. Etchings and lithographs represent Maillol, Derain, Despiau, Käthe Kollwitz, Max Beckmann, Braque, Dufy, Rivera, Charlot, de Chirico, Orozco, Picasso, Matisse, Hyman Waksager, Augustus Peck, Russell Limback and the Chicagoans Francis Chapin, Max Kahn, Eleanor Coen and Mish Kohn.

## The Art of Housing

Modern housing will be the subject of the most comprehensive series of exhibitions on housing ever held at the re-vivified Walker Art Center in Minneapolis this fall. Three exhibits, under the heading American Living, will demonstrate requirements for a modern home, relationships of homes to one another, and the importance of city planning. "Your Home," "Your Neighborhood," and "Your City" are the titles of the shows, the first of which opens Sept. 19.

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## Rising Patriotism Brings Mural Purge

THE NATION'S rising tide of patriotism is threatening a number of muralized walls in New York and has resulted in the complete destruction of one W. P. A. mural painting.

Because they contained evidence of Communist propaganda, three of the four panels done by August Henkel for the Administration building at Floyd Bennett Air Field, Brooklyn, were ordered destroyed last month by Col. Brehon B. Somervell, W. P. A. head in New York. The order was carried out promptly.

Henkel, who admits that he was a Communist candidate for Congress from Queens County, denies that he put propaganda in his mural, for which he drew W. P. A. checks for four years. Officials, on the other hand, noted that the panels contained a red star on a U. S. Naval hangar; that one section featured a figure resembling Joseph Stalin, Russian dictator; that among the famous American fliers represented, along with Lindbergh and Floyd Bennett, were Jimmy Collins, noted radical test pilot and Joseph Rosmarin, who served with the Loyalist forces in Spain. Also present was one of the Soviet fliers who flew across the North Pole to the United States.

Another panel was purged (via an old Franklin stove at W. P. A. headquarters) because it was interpreted as designed to promote Communist subversion in line with the Party's campaign under the slogan, "The Yanks Are Not Coming." This panel, according to the New York Times, showed "a figure of President Roosevelt before a microphone in a heterogeneous setting. There was a collection of anti-aircraft guns with a group of pilots, two aircraft carriers and an ancient warrior facing a modern mechanized soldier. Behind him was a shield with an insignia resembling a swastika. In the center was a mass of debris. The general impression was gruesome, and, in the opinion of the W. P. A. officials, the mural was out of place at a field devoted to civil aviation."

Henkel, who admits only that the red star on the hangar could be interpreted as Communist and says that he does not know how that "slipped into" his design, on which several assistants worked, has threatened to sue Col. Somervell for defamation of character (\$100,000). In the current purge of anti-American elements in the W. P. A., Henkel has refused to sign an affidavit in accordance with an act of Congress, requiring W. P. A. workers to declare they are neither Communists nor Nazis (very few have had the courage of Henkel in admitting such affiliation).

Henkel, 59 years old and a commercial artist before he became a W. P. A. muralist, charges that Col. Somervell is "raising a 'red scare' in order to attack the W. P. A. art project and undermine public confidence in it." The burning of murals, he said, is equivalent to the "burning of books" in Germany. Rita Murphy, executive secretary of the United American Artists (C.I.O. affiliate), feels that the Somervell action was based on "sheer fabrication," designed to destroy confi-

dence in the Federal Art Project and "undermine the unions."

The American Artists Congress condemned the removal of the Henkel panels as "fuehrer-like" and showing "contempt for culture and freedom of expression." The Congress also demanded the dismissal of Col. Somervell.

A new note entered the controversy when Henkel admitted that in 1917 he was convicted of burning an American flag, was fined \$100 and sentenced to 30 days in the Tombs.

Disturbed by this manifestation of Communist activity on the Federal Art Project, Col. Somervell has ordered a comprehensive investigation of the project's 1,000 workers. He doesn't believe the authenticity of the loyalty oaths signed by some of the artists, especially one junior supervisor at \$192 per month. According to the Times, he will be guided by this Bible quotation: "Ye shall know them by their fruits. Do men gather grapes of thorns or figs of thistles?"

\* \* \*

Another W. P. A. artist, Thomas Corwin of the poster division in New York, recently found himself in official disfavor and in possession of a pink slip for alleged Communist propaganda in a poster which depicted a micrometer in a design reminiscent of the hammer & sickle device of Russia. Corwin and his supervisor, Robert Godsoe, have been dismissed.

## 14 States, 50 Paintings

Among the group shows which comprise the larger part of New York's summer art fare is that sponsored by the Academy of Allied Arts. An annual affair, the Allied Arts summer exhibit is dedicated this year to visitors to the 1940 World's Fair and is composed of more than 50 watercolors, oils and sculptures by artists representing 14 states, including California, Missouri, Arkansas, North Dakota and New York.

Mostly by comparatively unknown practitioners, the exhibits are, in proficiency and imagination, below 57th Street's professional standards. Emily Genauer of the *World-Telegram* found the show "disappointing." There seems, she added, "no common denominator to the things on view, except that they're all 'hand-painted.'" Many of the displays she described as in the "calendar-art category." There were several, however, that she commended for their inventiveness, their lively sense of design and technical competence; here she listed Herman Rutman's *In the World of Have-Beens*, Hulda Fischer's *Skulls*, Dorothy L. Feigin's *Fisherman on Dock* and Ethel Smul's *Gloucester Wharf*.

## S. F. Sanity in Art Show

The San Francisco branch of the Society for Sanity in Art, one of the most energetic chapters in Mrs. Frank G. Logan's campaign against distortion in art, will hold its second annual exhibition of oils, watercolors pastels and sculpture from August 1 to September 30 at the California Palace of the Legion of Honor. It is a juried show, open to all who wish to enter a picture, and is being managed by Haig Patigian, president of the chapter, and John Garth, secretary.



Caracalla: ROMAN, (A.D. 211-217)

## Cruel Caracalla

THE ROMAN EMPEROR, M. Aurelius Antoninus, nicknamed Caracalla, who adorned Rome with a lofty public bath of which New York's Pennsylvania Station is a copy, is portrayed with lively presence in a marble bust which has just entered the Metropolitan Museum.

Remarkable in its state of preservation, the head is one of the finest of its epoch in the history of Roman art. It is realistic, but not to the extreme degree that many of the Roman portrait busts are. The stubborn, bull-headed, ruthless characteristics of the wild, cruel emperor are vividly transcribed, and yet the work is more idealized in handling of detail than more famous existing busts.

The head was evidently made for insertion on a statue which was placed against a wall, since two pieces of the legs survive and a projection at the right of the neck suggests that drapery of some sort adorned the adamant ruler. The hair is indicated with light, low-cut chiseling; the beard is effected by short chisel marks applied directly to the face. The sculpture was probably made after Caracalla's death, according to Miss Richter of the museum staff, since the technique of indicating hair is one that was fashionable in the reign of a later ruler.

There are conflicting reports as to when the murderous Caracalla died and at what age. There is complete agreement, however, that few people in Rome felt very sorry about the event.

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Mars and Venus: NICHOLAS POUSSIN  
Acquired by the Boston Museum

Old England's Poussins Enrich New England

ON THE HEELS of his first New York one-man show at the Durlacher Gallery last season, Nicholas Poussin, 17th century French master has been acquired simultaneously by two New England museums. Poussin's famous *Mars and Venus* has been acquired directly from a private English family by the Boston Museum, and his *Venus and Adonis*, also owned formerly in England is now part of the permanent collection of the Smith College Museum. The latter picture was included in the Durlacher exhibit.

Though it is now considered one of Poussin's masterpieces, the *Mars and Venus* purchased by Boston had been little known to the world in general prior to the large 17th century exhibition at London's Burlington House in 1938. The picture has long been in the possession of the Harcourt family at their country seat near Oxford, England. It is dated at about 1630 by Charles C. Cunningham of the Boston Museum, a date which places its completion some half dozen years after the Frenchman's arrival in Rome, where he developed great enthusiasm for classical

antiquity, as well as for Raphael and his followers.

Boston's *Mars and Venus* is a typically calculated composition by one of the shrewdest calculators in art, balanced in its disposition of forms, serene in its movement, austere in its approach, yet rich in its color passages. The nude forms of both *Mars and Venus*, surrounded by the busy cupids, are supplemented by the handling of drapery through the picture, yellow here, a limpid blue there, a dull rose or reddish pink elsewhere.

The Smith College Poussin, discussed by Walter Friedlaender in the museum's June *Bulletin*, is again a classical theme from mythology, and is placed by the author between the years 1622-1626, immediately before or after Poussin's coming to the Eternal City. The painting has a sharper clarity of forms but less depth and atmosphere than the Boston oil. The compositional elements are somewhat similar: Venus and the half draped Adonis are surrounded by the ubiquitous cupids in a cool landscape made a bit more elegant by the inclusion of a golden chariot.

Ryan Bronzes  
Enter Two Museums

TWO RARE Renaissance bronzes included in the Clendenin Ryan sale at the Parke-Bernet Gallery, New York, last January, have turned up this summer as museum acquisitions in New York and Boston. The handsome figure of *Saint Sebastian* signed by Alessandro Vittoria (reproduced in the Jan. 15, *THE ART DIGEST*) was bought, it is now revealed, by the Metropolitan Museum. The female nude allegorical figure, *Architecture* by Gian Bologna, included in the same sale, was acquired by the Boston Museum.

Both bronzes are noted for their rarity. The Metropolitan piece is the only signed work by Alessandro Vittoria in the United States. It is one of two castings of a St. Sebastian recorded in Vittoria's personal account book. He paid for casting one in 1566, for another in 1575, and the sculptor still owned one of the bronzes at his death.

The Boston acquisition is the work of a 16th century sculptor who, though a Fleming by

birth, added much to the sculptural embellishment of Florence and who served under such distinguished patrons as Philip III of Spain and Maria di Medici of France. His friend Vasari called him "The Prince of Sculptors."

The bronze is signed by the artist (whose name underwent Italianization from Jehan Bouloungne to Gian Bologna) and is a rarity by virtue of that fact alone. The figure is expressive of Bologna's forceful style and his Gallic elegance which characterizes the stately long-limbed nude who holds the attributes of the designer of buildings—the square, compass, drawing board, etc. A companion piece, *Astronomy*, is in the Vienna Museum.

Prices brought by the two bronzes at the Ryan Sale were \$500 for the Vittoria St. Sebastian; \$2,200 for the Bologna.

Helping Its Own

The Rhode Island Museum has recognized the talents of three young local watercolorists. Works by Francis J. Gyr, Jr., Milo K. Winter, Jr., and Sibley Smith have been purchased for the permanent collection.

The Art Digest



*Cottonwoods: MILLARD SHEETS (Watercolor)  
Acquired by San Diego Fine Arts Gallery*

## The Horses Make It a Genuine Sheets

A LARGE WATERCOLOR LANDSCAPE by one of the West Coast's most prominent artists, Millard Sheets, has been acquired by the San Diego Fine Arts Gallery for its rapidly growing contemporary American art collection. The painting was purchased through the Hatfield Galleries of Los Angeles.

"This vigorous paper," reads the museum announcement of the purchase, "is one to indicate the maturing power of Sheets. The foreground, which is the last problem to be mastered by the student, is here controlled

with the sensitivity and restraint we associate with a Sung landscape. Not that it is of separate excellence. Every element in the picture is integrated in the plan of the whole—the mood of the sky is woven together with the mood of the earth into a powerful pattern of browns and blue-greys, with yellow and blue-green at the extreme ends of the color range.

"The little group of horses in the middle distance appears as an essential signature of Sheets."

## We Have a Book

THE TALE of how a trusting U. S. Congress, urged by a lobby of 200 eminent but gullible American book collectors and authorities, paid more than a million dollars in excess of true value in the purchase of a Gutenberg Bible and other incunabula from Dr. H. F. Vollbehr in 1930 is told by Burton Rascoe in a recent issue of the *Saturday Review of Literature*. "Uncle Sam Has a Book" is the title of the revealing article.

Uncle Sam was taken over like a country bumpkin in his purchase of the book, which is all right and ought to be chalked up against experience. But, Rascoe now reveals, the money that Uncle Sam paid the good Doktor was immediately used, on Vollbehr's own testimony to the House Committee on Un-American Activities, to spread pro-Nazi and anti-Semitic propaganda in the United States. And since Vollbehr was unable to account for the spending of all of the million-and-one-half, Rascoe darkly hints that it may have been used for more than mere propaganda uses.

After testifying in 1934 what he did with the money, Vollbehr sailed for Germany.

The Vollbehr deal was executed in the grand manner. Before his pompous arrival in America during the boom days, newspapers carried many dispatches concerning his library and his purchase of a long-lost vellum copy of the Gutenberg Bible. Then he arrived, posing as a philanthropist interested keenly in furthering America's culture. He presented the Library of Congress with several items of incunabula, exhibited his collection

magnanimously, threw cocktail parties. He allowed to the press as how he really wanted his library to go to an American public institution but he was very poor.

Vollbehr soon decided to sell the collection in Europe. The *New York Times*, quoted in the Dec. 1, 1929, issue of *THE ART DIGEST*, said: "Decision to sell his library has been reached by Dr. Vollbehr after failing to find an American philanthropist willing to join him in presenting the collection to the Library of Congress or some other great public library in this country. Dr. Vollbehr announced that he would present half of the collection if some one else would buy the other half for \$2,500,000 and present it also."

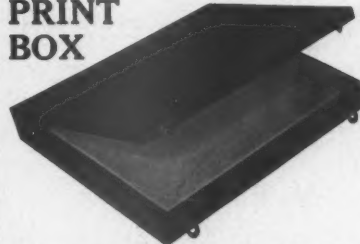
That announcement galvanized scholars, experts, collectors and other eminent American book lovers into action. Some 200 of them organized a high pressure lobby in Congress with the result that eventually Congress purchased the entire lot for \$1,500,000. Rascoe's article quotes some of the testimony given before Congress by eminent Americans. Most of them, it appears, had never even seen the collection. None of them had any clear idea of its value. All seemed to be sincerely convinced that Vollbehr merely loved good old America, and wanted to help her.

In the present market, Rascoe claims that the value of the purchase would not exceed \$150,000.

### Cincinnati's 47th Annual

Cincinnati's 47th annual exhibition of American Paintings has been scheduled to open Nov. 1, and will comprise, as formerly, both an invited and a juried section.

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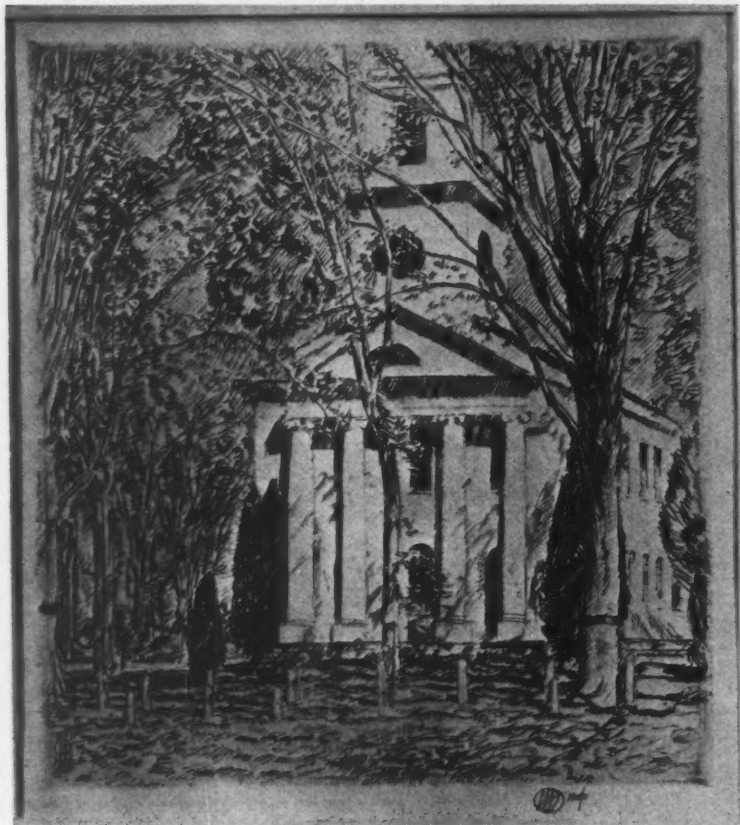
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## THE PRINT MAKERS: OLD AND NEW



Church at Old Lyme, 1924: CHILDE HASSAM (Etching)

### Childe Hassam's Aunty Called It Knitting

THE GIFT of 38 Childe Hassam etchings and twelve of his lithographs by the artist's widow has greatly augmented the Metropolitan Museum print department's representation of this notable native artist. The gift, now on exhibition at the museum, is the occasion for an inspiring interpretation by the museum's associate print curator, A. Hyatt Mayor, in the *July Bulletin*.

"These etchings," Mayor writes, "are among the finest American Impressionist prints, though Hassam objected, and quite rightly, to being called the American Claude Monet. Both painters saw with the eye of their times, and an eye that refused to look at David's sharp edged solids isolated in a vacuum, but saw the world as an ever shifting shimmer of surfaces. The change in vision from the older generation to the new was tartly expressed by Hassam's elderly aunt when she inspected one of her nephew's paintings and sniffed:

"I could knit a better picture."

"For the Impressionist, the sculptural, grasped shape of things hardly mattered compared to the fascination of the their restless iridescence. The history of philosophic thought shows a parallel course of evolution from Kant's categorical imperative, fixed like the pole star, to Bergson's vision of the world as an ever-glowing river of becoming."

Discussing specifically the Hassam etchings, Mayor likens them to the prose of a Hassam contemporary, Henry James. In *The American Scene*, James' impressions of New England "are so similar as to be like words

and pictures put forth by a single mind," the print curator points out. He quotes from James:

"The goodly elms, on either side of the large straight 'street', rise from their grassy margin in double file; the white paint, on wooden walls, amid open dooryards, reaffirms itself eternally behind them—though hanging back, during the rest of the season with a sun-checked, 'amusing vagueness' . . . The spacious, courteous doorways of the houses are expansively columned, fluted, framed; their large honest windows, in ample tiers, only here and there dishonored by the modern pane; their high bland foreheads, in short, with no musty secrets in the eaves . . . The small silver whistle of the past, with its charming quaver of weak gaiety, quite played the tune I asked of it up and down the tiny, sunny, empty vistas, perspectives coming to a stop like the very short walks of very old ladies."

That is Impressionist prose; like Hassam's etchings of the very same scenes, it has a fresh and innocent charm, a sun-dappled, breeze-lapped, syllabic shimmer. Hassam's elderly aunt could knit those paragraphs, too.

#### Neophytes Sell Work

Students at the School of the Art Institute of Chicago were initiated during their recent exhibition of student works into the constricted circle of artists who actually sell their work. The exhibition this year doubled the sales made last season by the neophytes. Total 1940 annual sales: 37.

### Posters Wanted

A POSTER COMPETITION offering \$1,875 in prize money is announced by the National Alliance of Art and Industry in collaboration with the American Society for the Control of Cancer. The posters are to be designed "to stimulate public interest in the control of cancer." The winning design (top prize: \$1,000) will be used by the Women's Field Army of the Society in its April, 1941, national campaign.

Entries will be received between Oct. 1 and 12 by the National Alliance of Art and Industry at 119 E. 19th St., New York City. Judging will take place Oct. 14; and for two weeks beginning Oct. 16 the outstanding posters will be exhibited in the gallery of the National Arts Club in New York. Members of the jury are Dr. Frank E. Adair, John Taylor Arms, William H. Baldwin, Lester Beall, Harvey Wiley Corbett, Edmund Graecen, Abbott Kimball, Dr. C. C. Little, Mrs. Robert G. Mead, Ben Nash, Hobart Nichols, Francis J. Rigney and Rodney Wilcox Jones.

Contestants may obtain further information by writing either the Alliance or the American Society for the Control of Cancer, 350 Madison Ave., New York City.

### In Spite of War

ONE OF THE ENTERPRISES in the French art field that war did not break up was the printing and publication of Jean Louis Prevost's *Bouquets et Fruits*, an album of 12 etchings in full color depicting bouquets of flowers and still lifes of fruit. Published by the Paris Etching Society and distributed in this country by Camilla Lucas, the album was started last September and soon encountered the setbacks and delays that war brings. Artists and craftsmen were called to the colors, copper for the plates and paper were at times impossible to procure, air-raid sirens emptied the workshops frequently, but the volume was finally completed and part of the edition has reached these shores. Several shipments, however, have failed to arrive.

The etchings are accompanied in the album by an introduction, in French, by Jean Larant, curator of prints of the National Museum of France.

Flowers: JEAN LOUIS PREVOST



The Art Digest



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[Please turn to page 34]

# THE FIELD OF AMERICAN ART EDUCATION

## Taubes in Hawaii

THE HAWAIIAN ISLANDS are an active outpost of American art activity, importing prominent artists and teachers and exhibitor, and producing a school of local painters and sculptors whose reputations are far from local in scope. This summer the University of Hawaii at Honolulu is featuring Frederic Taubes as guest instructor in painting. His two classes, one for professionals and one for students, proved so popular that enrollment had to be limited.

Taubes' stay on the Islands is made doubly effective through a comprehensive exhibition of his paintings at the Honolulu Academy of Arts. These lustrous, richly-pigmented canvases create a pictorial graph of Taubes' career, a career that, since the artist's arrival in America from Austria, has met with unusual success. During the past two years five museums, including the Metropolitan in New York, have purchased his works, as have also three museum directors for their personal collections.

At the close of the Honolulu Academy show, Taubes' canvases will return to the continent for an exhibition tour arranged by the Midtown Galleries. The pictures will first be shown at Santa Barbara, then in San Francisco, and in October at the Los Angeles Museum. The Dallas Museum will present them during November and the Houston Museum, during December.

## Classes Under Dirk

The newest school in the Rockport, Mass., colony is that opened this summer by Nathaniel Dirk. His classes, which are devoted to landscape and still life, are conducted on the premise that an artist needs as a foundation for personal expression a solid grounding in the fundamentals of his craft. Instruction is flexible enough to meet the needs of both beginners and advanced students.

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## Virginia Fellowships

VIRGINIA, under the enlightened sponsorship of the Virginia Museum at Richmond, is climbing rapidly into national art prominence. The latest Museum effort in this direction, just announced by Director Thomas C. Colt, Jr., is a series of scholarships available to Virginia artists and art students, made possible by a grant from an anonymous patron. Their purpose: "To foster in Virginia the personal, creative effort of the best Virginia artists, and the most promising Virginia art students, who are in need of assistance, thereby enriching the art life of the State."

Each year, beginning in October of this year, three artists under the age of 38 will be given one-year fellowships by the Fellowship Committee, which may, if circumstances warrant, extend the fellowship for an additional year or terminate it at any time on evidence of lack of application or sincerity.

The three fellowships will be, (1) a Senior Fellow, age 25-38, (2) a Junior Fellow, age 20-25 and (3), a Scholar, age 16-21. They will be selected, on the basis of ability and need, by the 1940-41 Committee, made up of John Lee Pratt (chairman), Mrs. Corinne L. Melchers, Miss Teresa Pollak, Marion Junkin and Director Colt of the Museum.

Applications must be in the hands of the Museum not later than Sept. 1. To be eligible, applicants must be Virginia born or resident in the State for at least five years.

## Music Student Wins Kinley Award

The University of Illinois, which administers the funds of the Kate Neal Kinley Memorial Fellowship, announces that Ruth Helen Rink of Edinburg, Ill., has been granted the fellowship, which provides for \$1,000 to help defray the expenses of one year of advanced study in music, art or architecture. George N. Foster of Ridgway, Ill., was named alternate. Miss Rink, a graduate of James Millikin University in 1939, will use her award for advance study in music at the Juilliard Graduate School in New York.

## Texas Graduation

A SPLENDIDLY ENLIGHTENED attitude has led the 1939 and 1940 seniors at Southern Methodist University to institute a collection of art by regional artists, which, through future gifts by graduating classes, might well become as valuable a feature of the school's cultural life as similar collections have become on campuses already owning important collections of American art. The students' gift, comprising four canvases by Texas artists, represents a healthy break in the tradition of giving schools sun dials and bird baths as mementos of the various classes. This is a cultural step that speaks for the increasing aesthetic literacy of American college students.

The paintings, acquired through a student fund of \$950, were Everett Spruce's *Mending Rock Fence* (reproduced in the Dec. 1, 1938, *DIGEST*), Jerry Bywaters' *The Mountains Meet the Plains*, Otis Dozier's *Jackrabbits* and William Lester's *Rattlesnake Hunter*. The Spruce and Dozier canvases attracted favorable critical mention when they were shown in recent Whitney shows.

These four Dallas artists are among the leaders of the strong regional art movement getting under way in the Southwest. They helped establish the Lone Star Printmakers, and their works have been included in the exhibitions at the New York Fair, the Golden Gate Exposition, New York's Museum of Modern Art, the Colorado Springs Fine Arts Center, the Texas Centennial and the Dallas Museum.

## Countess Zichy Teaches

Countess Zichy, who was formerly court painter to the Austro-Hungarian Court, is spending the summer in New York, where she is conducting classes in her 57th Street Studio. Instruction includes portraiture, figure and still life painting. The studio, located in the very center of New York's art section, is near the exhibition galleries that make up Manhattan's "Wall Street of Art."

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## Philipp at Illinois

THE UNIVERSITY OF ILLINOIS, which through  
the aid of the Carnegie Corporation employs  
visiting professors of art and resident painters  
on a year-to-year basis, has just announced  
that the Carnegie appointee for the year  
1940-41 is Robert Philipp, noted New York  
painter and portraitist. Philipp, who takes  
over his new tasks this Fall, will continue to  
work on his own commissions, and besides,  
will conduct seminars on contemporary art  
problems for Illinois' professional art students  
and will from time to time meet with non-art  
groups. He will also be available for discus-  
sions with laymen interested in art.

Philipp was born in New York in 1895 and  
studied at the Art Students League and at the  
National Academy before going to Europe  
for further work. His career has been marked  
by prominent museum acquisitions and by  
prizes, among which are a first mention at  
the 1937 Carnegie International and the Sec-  
ond Clark Prize at the 1939 Corcoran Biennial.

Philipp's predecessor and Illinois' first Car-  
negie Visiting Professor of Art and Resident  
Painter was Dale Nichols, who, at the close  
of the current school year, left for Alaska  
to paint a series of northern landscapes.

## Fontainebleau-on-Cape-Cod

The Fontainebleau Beaux Arts School which,  
as reported in the last issue of the DIGEST,  
is now holding its summer session in the  
United States, plans to remain active in this  
country, at least while France's national status  
as an independent nation remains in doubt.  
The school, continuing to occupy its present  
quarters in the buildings of the Gull Hill  
School for Boys at Orleans, Mass., will have  
as its faculty head M. Jean Despuijols, for  
many years a teacher of painting in the Fon-  
tainebleau school in France.

M. Despuijols' assistant will be Allan Ter-  
rell, well-known American painter who re-  
cently completed a series of murals for the  
new United States Liner *America*. Architecture  
classes will be under the direction of M.  
Carlu, prominent French architect and former  
professor of design at M.I.T. Administration  
and registration of students will be managed  
by Miss Lillie Harper, sculptor and painter,  
and president of the Fontainebleau Beaux Arts  
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to the painters and sculptors resident on Cape  
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## The Vanishing Idiom

A VIGOROUS PROTEST against official encouragement allegedly given American Indian students to learn to paint in the European idiom is being made in Washington by the New Mexico Association on Indian Affairs, Santa Fe. In a letter sent to artists and signed by Gina Knee and Margaretta S. Dietrich, the association reveals:

"From a thoroughly reliable source we are told that Dr. Willard Beatty, in charge of the Educational Division of the U. S. Indian Service, feels that the teaching of painting in Indian schools should follow realistic European lines and Dr. Seymour of the Santa Fe Indian School has asked the Indian instructors in that school to teach the Indians to paint realistically. Navajo Indians, perhaps the most imaginative among Indian painters, are being encouraged to go to the Phoenix Indian School because the painting instructor there, trained at the Art Institute of Chicago, is teaching Indians to paint as he was trained, and Dr. Beatty is reported to consider him the best qualified teacher of painting in the service. Those who love Indian painting for itself do not agree with Dr. Beatty."

The association is asking American artists to lodge a protest immediately with Secretary Ickes, Commissioner John Collier, Dr. Willard Beatty, or Rene d'Harnoncourt (of the Federal Indian Arts and Crafts Board).

(Note: Since the above was written, THE ART DIGEST has received further protest about this matter from John Sloan in the form of a pamphlet, *Before and After*. Reproducing paintings done by the same artists under both the realistic tuition and native intuition, the pamphlet presents a convincing demonstration of the plight of the Indian art student in Indian schools.)

## M.I.T. Appoints Aalto

Alvar Aalto will join the faculty of Massachusetts Institute of Technology for the coming academic year, according to an M.I.T. announcement. Aalto, now in the United States, has been chosen by his native Finland to direct reconstruction work left by the Russian invasion of Finland. He will return there immediately, and come back to take up his Cambridge post late in the Fall.

## Vermont in the Fall

A special two-week autumn painting class has been scheduled by Charles Curtis Allen. Opening on Sept. 2 and continuing through the 15th, the classes offer elementary and advanced training to students of landscape painting. The vivid fall coloring of the Vermont hills and valleys near Mt. Mansfield will supply students with vigorous material.

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# CALENDAR of Current EXHIBITIONS

ASBURY PARK, N. J.  
Society of Fine Arts (Berkeley-Carteret) Aug.: 7th Summer Annual.

BOSTON, MASS.  
Museum of Fine Arts Aug.: Contemporary British Art.

Vose Galleries Aug.: Early American Portraits and Furniture.

BROOKLYN, N. Y.  
Brooklyn Museum Aug.: "Estampes Galantes" and "Occidentals through Oriental Eyes."

BUFFALO, N. Y.  
Albright Art Gallery Aug.: Art and the Advertising Agency.

CAMBRIDGE, MASS.  
Fogg Museum To Aug. 18: Italian Paintings; American Watercolors; Portrait in Graphic Art, XV-XX Centuries.

CHICAGO, ILL.  
Art Institute Aug.: Ten Chicago Painters; Chicago Sculpture; Lesser Known Contemporary French Artists.

Palette & Chisel Academy To Aug. 15: Studio Class Exhibition.

CLEARWATER, FLA.  
Art Museum Aug.: Florida Artists.

CONCORD, N. H.  
State Library Aug. 5-31: Paintings by Lois Bartlett Tracy.

DETROIT, MICH.  
Institute of Arts To Aug. 11: Annual Summer Show of Detroit Artists; Aug. 15-Sept. 29: Paintings by Candido Portinari of Brazil.

EAST GLOUCESTER, MASS.  
Reed Studios Aug.: Lithographs and drawings by Paul Meltner.

FORT WORTH, TEX.  
Museum of Art Aug.: Permanent Collection.

GLOUCESTER, MASS.  
Reed Studios To Sept. 2: Contemporary French Painters.

Society of Artists Gallery Aug.: 46th Annual of Paintings and Sculpture.

GOOSE ROCKS BEACH, MAINE  
Watercolor Gallery To Aug. 14: 9th Annual Invited Exhibition; Aug. 15-Sept. 14: Watercolors by Eliot O'Hara.

KANSAS CITY, MO.  
Art Institute Aug.: Student Work.

KENNEBUNK, MAINE  
Brick Store Museum Aug.: Work of Maine Artists; Arts and Crafts.

LOS ANGELES, CALIF.  
Museum of Art Aug.: Old Masters from 1939 World's Fairs; Work of Conrad Buff.

MANCHESTER, N. H.  
Currier Gallery of Art Aug.: Midsummer Exhibition of Work by Contemporary American Artists.

MUSKEGON, MICH.  
Hackley Art Gallery Aug.: Permanent Collection.

MYSTIC, CONN.  
Art Association Aug.: Retrospective Exhibition.

NEWARK, N. J.  
Newark Museum Aug.: American Paintings and Sculpture.

New Jersey Gallery (Kresge Dept. Store) To Aug. 16: The American Scene by New Jersey Artists; Aug. 16 to Sept. 7: Landscapes and Marines by New Jersey Artists.

NEWPORT, R. I.  
Vernay Galleries Aug. 5 to 10: Paintings by Karin and Ernst van Leyden.

NEW YORK, N. Y.  
A. C. A. Gallery (52W8) Aug.: Soviet Graphic Art.

Academy of Allied Arts (349W86) Aug.: Summer Exhibition for World's Fair Visitors.

Artists Gallery (113W13) Aug.: Summer Revue of Paintings.

Associated American Artists (711 Fifth) Aug. 5-Sept. 10: First Exhibition of related series of Paintings inspired by Eugene O'Neill's "The Long Voyage Home."

A. W. A. (353W57) Aug.: Annual Summer Show.

Babcock Galleries (38E57) Aug.: Paintings by American Artists.

Barbizon-Plaza Galleries (101W58) Aug.: Thumb Box Exhibition by Foremost American Artists.

Contemporary Arts (38W57) Aug.: "Figures, Flowers and Landscapes."

Durand-Ruel (12E57) Aug.: 19th Century French Paintings.

Ferargil Galleries (63E57) Aug.: Summer Group Show.

French Art Galleries (51E57) Aug.: Summer Show of Modern French Paintings.

Grand Central Art Galleries (15 Vanderbilt) Aug.: Annual Founders Show.

Grand Central Art Galleries (Hotel Gotham, 2W55) Aug.: Overmantel Paintings by American Artists.

Hammer Galleries (682 Fifth) Aug.: Six Centuries of Russian Painting.

Harriman Gallery (63E57) Aug.: Summer Show of French Paintings.

John Levy Galleries (11E57) Aug.: Barbizon School and 18th Century English Paintings.

Lienfeld Galleries (21E57) Aug.: American and European Modern Masters.

Macbeth Gallery (11E57) Aug.: Contemporary Americans and America's "Old Masters."

Mayer Gallery (41E57) Aug.: Contemporary Prints and Watercolors.

Metropolitan Museum (Fifth at 82) Aug.: Contemporary American Industrial Art; Historical Woodcuts.

Midtown Galleries (605 Madison) Aug.: Summer Show.

Milch Galleries (108W57) Aug.: Selected American Artists.

Montross Galleries (785 Fifth) Aug.: Group Show.

Morgan Library (29E36) Aug.: Illuminated Manuscripts.

Morton Galleries (130W57) Aug.: Summer Group Show.

Museum of Modern Art (11W53) Aug.: Twenty Centuries of Mexican Art.

Neumann-Willard Gallery (543 Madison) Aug.: Living Art; Old Masters and Contemporaries.

Newhouse Galleries (15E57) Aug.: 18th Century English Portraits.

N. Y. Historical Society (Central Park West at 76) Aug.: The Press in America.

Nierendorf Galleries (18E57) Aug.: Paul Klee Memorial Show.

Orrefors Galleries (5E57) Aug.: Sculpture, Carl Milles; Jewelry Wiven Nilsson.

Perls Gallery (32E58) Aug.: Modern French Paintings.

Riverside Museum (310 Riverside Dr.) To Oct. 20: Latin-American Exhibition of Fine Arts.

H. F. Sachs (817 Madison) Aug.: 3,000 B. C. to Present.

Salmagundi Club (47 Fifth) Aug.: Annual Summer Exhibition.

Schaeffer Galleries (61E57) Aug.: Old Master Paintings.

Schultheis Gallery (15 Maiden Lane) Aug.: Fine Paintings.

Silberman Galleries (32E57) Aug.: Old Masters.

Studio Guild (730 Fifth) To Aug. 10: Second Division of Fourth Annual Revolving Exhibition.

Vendome Galleries (59W56) Aug.: Revolving Summer Show.

Walker Galleries (108E57) To Aug. 23: American Watercolors.

Wildenstein & Co. (19E64) Aug.: French Paintings.

World's Fair Grounds Aug.: Amer-

ican Art Today: Masterpieces of Art: Contemporary.

Howard Young Galleries (1E57) Aug.: Portraits and Landscapes.

PHILADELPHIA, PA.  
Museum of Art Aug.: Sculpture International.

PITTSFIELD, MASS.  
Berkshire Museum Aug.: Work of Martin Mower, Oliver Larkin and Cyrus Stimson; Shaker Collection.

PORTLAND, ME.  
L. D. M. Sweat Memorial Art Gallery Aug.: Paintings by Old and Modern Masters.

PORTLAND, ORE.  
Art Museum Aug.: Contemporary European and American Paintings.

PROVIDENCE, R. I.  
R. I. School of Design Aug.: Greek and Roman Paintings.

REDDING, CONN.  
Country Art Center Aug.: First Exhibition of Paintings and Sculpture.

RICHMOND, VA.  
Museum of Fine Arts Aug.: Traveling Exhibitions.

ROCKFORD, MASS.  
Art Association Aug.: 29th Annual (Part Two).

SACRAMENTO, CALIF.  
Crocker Art Gallery Aug.: Work of California Artists.

ST. LOUIS, MO.  
City Art Museum To Aug. 18: Work by Art League of St. Louis.

SAN FRANCISCO, CALIF.  
M. H. DeYoung Museum Aug.: Work by Ferdinand Hodler.

Palace of Legion of Honor Aug.: Work of Members of Los Angeles and San Francisco Societies for "Sanity in Art."

Museum of Art To Aug. 11: Oils by Doré Bothwell; To Aug. 25: Paintings by Kenneth Callahan and Engravings by S. W. Hayter.

SEATTLE, WASH.  
Art Museum Aug.: Masters of Graphic Art; To Aug. 18: 25th Annual of Seattle Artists.

SPRINGFIELD, MO.  
Art Museum Aug.: Oarck Cartoonists.

SPRING LAKE, N. J.  
Hotel Warren Aug.: American Artists Professional League.

SYRACUSE, N. Y.  
Museum of Fine Arts Aug.: Permanent Collection.

WASHINGTON, D. C.  
Wright Gallery Aug.: The Washington Scene by Washington Artists.

WEST HOLLYWOOD, CALIF.  
Perls Galleries Aug.: Work of Georges Rouault.

WILMINGTON, DEL.  
Delaware Art Center Aug.: Ceramics assembled by Syracuse Museum.

WORCESTER, MASS.  
Art Museum Aug.: Exhibition of Armor.

## On Religious Art

"THERE ARE MANY thoughtful non-Catholics who say among themselves and sometimes, fortunately, to us Catholics also, that there must be something wrong with a religion which can find satisfying expression in the artistic abominations of contemporary 'repository' art, which is commonly dignified with the name, 'religious art.'"

Facing this charge realistically, Sister Esther, editor of the excellent *Christian Social Art Quarterly*, points out that more devastating charges against this art have come from within the Church. She quotes an eminent Catholic priest who recently asked "How long must we endure a chorus girl face and figure to pass off as the Mother of our God—mere sense appeal with no character, no meaning, no true expression of her dignity and her mission?"

"Regrettable as it is," Sister Esther answers, "this condition is merely a symptom of temporary indisposition. It argues a flaw, not in our religion, but in our education. 'Simple piety' is all very well for simple people. It is the effort to produce something not so simple which has made the trouble. Simple people like simple things, but when less simple people demand elaborate show and have neither ample means nor professional knowledge to accomplish their desires, they accept gaudi-

ness, sentimentality, sham elegance, and because they think they have done their best they are pleased."

## Boston Museum Enriched

An Indian pendant so fine as to move Boston Museum's Indian expert, Dr. Coomaraswamy, to one of his rare superlatives, is one of three notable recent acquisitions by the museum. An interesting genre painting by Giovanni Piazzetta, and a charming silver creampot wrought by Samuel Casey of Rhode Island are other acquisitions.

Dr. Coomaraswamy says: "It would hardly be overestimating the case to claim that our pendant is the finest known specimen of champlevé enamel, Western or Oriental." It is believed to have been made for a royal patron by Sikh craftsmen in Rajputana during the latter 16th century. The obverse is jewelled; the reverse enamelled.

## Distinguished Museum Service

Henry W. Kent, secretary of the Metropolitan Museum and vice-president of the American Association of Museums, has established a diploma award for "distinguished service rendered to the cause of museum education." Initial presentation has been made, according to *Museum News*, to Laurence Vail Coleman, director of the Association.

## Glackens' Age

WILLIAM GLACKENS was possessed of an eye keenly attuned to the amenities of American life during the 90's and the early part of the 20th century. Brilliantly bearing witness to this Glackens faculty is his *The Drive, Central Park*, which is a recent addition to the Cleveland Museum's collection of American paintings. The purchase was made through the J. H. Wade Fund.

A poignant reminder of a more amiable age, the new Cleveland canvas was painted close to 1905, and its mellow pigments bear the mark of a stroke that was deft in chronicling the very spirit and mood of an era. "Everything is here," writes Henry S. Francis in the museum's *Bulletin*, "—the ladies' styles and the gentlemen's, the cigars, the parasols, the coachmen's whips, even the knotted fringe on the surrey tops, and an immortalized row of slatted park benches."

"Glackens," Mr. Francis feels "was a painter with real feeling for paint surfaces, for color, and for essential drawing. And above all, he was an observer of the passing throng."

And the passing throng, which was a leisurely one during this century's first decade, has never had a more sympathetic observer.

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## BOOKS REVIEWS & COMMENTS

### History of Houses

AMONG THE STRONGEST INSTINCTS of man is the one that compels him to shield himself from the elements. Primitive peoples erect crude huts, more advanced peoples build houses, and enlightened peoples construct beautiful homes and public edifices. They express their religious intensity in temples, their civic enthusiasm in monuments and squares. Thus unconsciously they make in the timeless language of architecture an exact record of their national development, a precise statement of their administrative and aesthetic achievements.

Architecture, when viewed in this light, is an incontrovertible record that the march of civilization leaves in its wake. And among architectural historians, probably none is better qualified to interpret that record than Talbot Hamlin, Avery Librarian at Columbia University, whose new book, *Architecture Through the Ages*, was recently published in New York by G. P. Putnam's Sons at \$6.

In 680 pages and with the assistance of hundreds of illustrations, Hamlin traces the stream of architecture from the point where it first bubbles into existence—the primitive hut—to the point where, broad and gleaming of surface, it flows past us today, its banks lined with soaring buildings that pierce the sky. Without recourse to technical jargon, Hamlin guides the reader along the stream's course, pointing out how conical huts evolved as rigid, vertical-walled buildings; why structures in timbered lands are rectangular in plan, and why edifices in arid, marble-rich countries take the shapes they do.

It is because of Hamlin's keen awareness to the organic link between life and architecture almost as much as his easy grasp of the entire range of its history, that he qualifies so brilliantly as an interpreter of the art. He enables the reader to see buildings and monuments and cities as great pages of history carved out of marble, stone or wood.

In the historic ruins of Egypt, for instance, can be read the story of that remarkable people just as clearly as that of the classic Greeks can be discerned in their temples and the remains of their cities. Aqueducts and classical columns are likewise eloquent markers of the outer limits of the Roman Empire, which sprawled through France, Britain, Spain and Germany and along the northern rim of Africa.

Medieval castles, which were combinations of fortresses and dwellings, are a key to understanding feudal civilization, in which defending one's stronghold and attacking the strongholds of one's land-owning neighbors was a major occupation. Monasteries, usually great owners of land, fitted perfectly into this scheme and reflected the religious coloring of feudal existence. Then trade, first in tenuous threads, appeared and developed into a patterned fabric of crowded routes, at the cross-roads of which towns and cities sprang up. As commerce came to rival agriculture these cities flourished, and the bishops erected magnificent cathedrals which, consciously or unconsciously, were symbols of their new power and of contemporary religiosity, and, in addition, comparative symbols of the diminished status of the feudal abbots.

Then, as Hamlin points out, came the Renaissance and its colossal achievements, re-

flected in literature, painting, sculpture and architecture. And these outward manifestations of a great age exerted a tremendous influence that crept northward over the map of Europe, marking its route by buildings and monuments that have endured the passing of centuries. Hamlin's analysis of this cultural spread is concise and penetrating, as is also his interpretation of the Baroque and Rococo periods that followed, and the classic revival, the rise of romanticism, and later, the vogue of eclecticism that preceded the appearance of 20th century modernism.

The work of the innovators in the modern schools—Le Corbusier, Gropius, Louis Sullivan, Wright, Hood and Goodhue—is studied and expounded and the merits and faults weighed. In this appraisal Hamlin remains objective and eminently fair. Neither the modernists nor the traditionalists can accuse him of prejudice, although many professionals and laymen will be willing to debate with him when he states that the New York Public Library is "an admirable example of French *logique* and French expressiveness." It is obviously marred by more serious faults than the minor one attributed to it by the author.

Many will think, too, that Hamlin might have been more severe in his judgment of such heavily pillared, pathetically imitative structures as those that clutter up our national capital. The outgrowth of nothing even faintly pertaining to contemporary times, they are monuments only to a text-book school of architecture in which sound, constructive thought is displaced by a well-indexed library of ancient designs. They speak only of a paucity of architectural imagination.

For the lay reader, Hamlin's book might have been made more effective by weaving more dates into the text, making its chronological progression easier to follow.

The volume, however, is lucidly written and masterfully organized and cannot help but engender in the reader a heightened interest in his architectural environment and in the architectural creations that give emotional depth and meaningful tradition to famous foreign cities. It is a work that will unlock and make available a great treasure—the limitless romance of man's struggles and achievements, as etched in the time-defying language of buildings and monuments, temples and cathedrals.

—FRANK CASPERS.

### BOOKS RECEIVED

THE PRADO, Treasure House of the Spanish Royal Collections, by Enriqueta Harris. New York: Studio Publications; 46 pp.; 100 plates including several in color; \$4.50.

A fully illustrated album filled with interesting information on the formation of the collection.

THE FRENCH RENAISSANCE, by Catherine E. Boyd. Boston: Boston Museum; Illustrative Set, No. 3; portfolio of 42 plates with 52 page text; \$5.20.

A new portfolio in Boston's Illustrative Set, designed as a teaching aid for classes in history, art, etc.

WILLIAM HENRY RINEHART, SCULPTOR, by William Senner Rusk. Baltimore: Norman T. A. Munder, Publisher; 143 pp.; illustrated; \$5.

A scholarly study of the life, letters and work of this 19th century Baltimore sculptor, together with a survey of the achievements of the Rinehart scholars—those artists

### AKingman Comes East

MANY of the West Coast exhibits that made up the Riverside Museum's huge spring watercolor show (ART DIGEST, March 15) found Eastern buyers. One of these, Dong Kingman's *A Morning Picture*, has found its way into the permanent collection of the Metropolitan Museum, via the Hearn Fund route, and will be officially announced in the next issue of the Museum's *Bulletin*, appearing Aug. 24. At that time other recent Hearn purchases will be made public.

A 29-year-old American born in Oakland, Cal., of Chinese parents, Kingman has won Eastern critics' praise in several of the large group shows in which his watercolors have appeared. He is, as the New York *Herald Tribune* points out, "the first Chinese artist, it is believed, to furnish a work of art for the museum's permanent collection of contemporary paintings."

Kingman's Metropolitan entry, a deftly managed design, carries an individual note, yet it is unmistakably a picture of the type favored by the watercolorists of Oakland and San Francisco; unlike most of the works of the Southern California watercolorists, it is given more to abstracted forms and to pattern than to solidity and modified representation. Kingman pictures railroad tracks and cars flanked by the wharf buildings that make up San Francisco's waterfront, the Embarcadero. All elements are abstracted to primary shapes and forms—almost to calligraphic notes—and are combined with imagination and a real feeling for mood.

Though American born, Kingman moved to China with his parents and there, at the Ling Non Academy in Hongkong, studied art. In 1929 he returned to San Francisco and has since made his name known in watercolor circles from coast to coast.

### Artist-Craftsmen in Show

The Society of Designer-Craftsmen, founded in 1936 to help maintain high standards of design in this country, is holding its summer exhibition at the Gallery of the Artist-Craftsman in New York until August 10. The exhibits, which include furniture, ceramics, textiles, jewelry, mosaics, glass, marquetry work and metal fixtures, were designed and made by some of the nation's leading figures, and all are shown on invitation.

who received aid from a fund the artist bequeathed.

THE TECHNIQUE AND PRACTICE OF ADVERTISING ART, by Robert P. Hymers and Leonard Sharpe, with foreword by Walter P. Gough. New York: Pitman Publishers; 314 pp.; profusely illustrated; \$12.

A complete survey of the field, with accent on English work.

ARTISTS OF THE ROCKPORT ART ASSOCIATION edited by Kitty Parsons Recchia, Rockport, Mass.: Rockport Art Ass'n; 144 pp.; fully illustrated; unpriced.

A pictorial record of the association, all its members, some of their work, biographical sketches, and a historical sketch of the famed summer art colony by Harrison Cady. A unique undertaking that has resulted in a valuable art document.

EUGENIO LUCAS Y PADILLA, by Elizabeth du Gue Trapièr. New York: The Hispanic Society; 90 pp.; 50 illustrations; \$1.

A monograph on the 19th century Spanish painter, Lucas, who was a devotee of Goya.

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### AMERICAN ART AND THE WOMEN OF AMERICA

#### A New Chapter for American Art Week Work

Mrs. Percy W. Decker was very enthusiastic at the American Art Week luncheon at the New York World's Fair in June about forming a new chapter of the League, to carry out American Art Week in the Catskill section of New York State. She said that Catskill was the home of the Hudson River School of Painters. The organization just formed is the first along art lines since that time and is wholly inspired by the American Artists Professional League. The Woodstock Art Colony, a branch of the Hudson River School of Painters and the most important art colony in New York State, has given assurance of every assistance.

The name of the new chapter of the American Artists Professional League is the Arts and Crafts Guild of Catskill. There are already twenty-five members, with many more in view. The interest is much greater than had been expected. Later they hope to make this a county organization. Besides being president of the new association, Mrs. Percy Decker has accepted the directorship of American Art Week for the County. The vice chairmen are Miss Edith Howland, Mrs. Bertha Seaman, and Mrs. Andrew Hanson; secretary and treasurer, Miss Barbara Cronk; and publicity, Mrs. Louise Beddon. The chairmen for exhibitions are Miss Gertrude Hinman, Mrs. K. Clark-Hill, and Miss Blanch Howland.

Dr. Hammond, the school superintendent, is co-operating with them by giving them the use of the studio in the high school and by holding exhibitions of the work of the children. The important chairmanship of study classes will be in charge of Mrs. B. Seaman. Patrons and patronesses are forming study classes. Miss May Fairchild, well known for her exquisite miniatures, will direct one class and Mr. Frank Gervasi will take another. The shops are already giving space for exhibits.

#### Annual League Exhibition in New Jersey

The Fourth Annual Spring Lake Exhibition sponsored by the New Jersey Chapter of the American Artists Professional League opened with a preview and luncheon at the Hotel Warren on June 28th. The show is excellent and artist members are represented from all parts of the state. Several hundred people were present. It is interesting to note that many sales were made the first day. The New Jersey Chapter Chairman, Mr. Edmund Magrath, gave a brief address in which he urged membership in the organization. Mrs. W. H. D. Koerner, Miss Clara Stroud, and Mr. George Schwacha served on the exhibition committee. Mrs. Strand Jones and Mrs. Frank Ball are in charge of sales.

The exhibition will keep open through September 3. Prizes will be given by public vote. This show of the League in New Jersey is such an excellent affair that other states are advised to copy. Much stress is laid on sales, and the changing audience among the hotel people encourages buying. Patrons are allowed to take the painting from the walls and the artist sends another picture to take its place.

#### News from the Puerto Rico Chapter

In the ART DIGEST editorial on June 1 was very timely advice which was used on the front page of the quarterly bulletin edited by the Puerto Rico Chapter of the American Artists Professional League: "Now, if ever, is the time to work, to think, to keep our perspective, that the fineness and beauty of living will have gained even while we await the eventual victory of the democratic way of life and freedom."

Preliminary plans were discussed for the Art Week celebration at the regular monthly meeting held at the home of Mrs. John A. Osterlund, on May 28. Among many things was the School Poster Contest. The school department is to be notified early in August, so that preparations may be made as soon as school begins. The need for new paintings was also discussed. Artists were urged to paint new pictures, in order that this year's Art Week will have many interesting subjects for exhibition. A circular letter is to be sent to all civic clubs such as the Rotary, Lions, Masonic lodges, etc., calling their attention to the aims of Art Week. A resolution was passed that non-member artists must pay the membership fee before paintings will be accepted for the exhibit.

The Seccion de Bellas Artes of the Atenco Puertorriqueno has established an exhibit room, which will prove very useful. Eight League members have been chosen for one man shows in the new gallery. They are Ellen Glines, Mildred E. Stuckert, Gretchen Wood, Luisa Geigel, Rafael Rios Rey, Miguel Pou, and Claudio Mimo. With the inauguration of this new exhibit room, Puerto Rico now has a permanent salon, where at all times there will be an exhibition of Puerto Rican art. Mrs. Gretchen Kratzer Wood is to be congratulated for the fine work she has done for art since she accepted the chairmanship as Director of American Art Week. Mrs. Wood reported that the Rug Factory at Vega Alta inquired about the services of an artist to design artistic floral arrangements for rugs. In accordance with the notice from the National Chapter, two paintings were selected for the exhibit at the New York World's Fair. A jury was formed and Miguel Pou's *Santurce View* and Luisa Geigel's *Siesta* were chosen.

Rafael Rios Rey has been in New York working on a mural for the Puerto Rico building at the World's Fair. The final drawings for the murals in the Mayaguez Post Office and Court House by Jose Maduro of Arecibo were accepted recently by the committee in charge and work is now well under way. The Teatro Matienzo recently opened and among the many attractive features were some fascinating panels by Sanchez Felipe. This is the second theatre which has used the services of local artists to decorate the foyers and interiors. The Puerto Rico Chapter is doing excellently in helping and encouraging the local artist. The large committee of local and district chairmen is accomplishing great things. The National Executive Committee is proud of their fine work and looks forward to greater gains in the future.



## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

NATIONAL CHAIRMAN : F. BALLARD WILLIAMS  
152 West 57th Street, New York

NATIONAL VICE-CHAIRMAN : ALBERT T. REID  
152 West 57th Street, New York, c/o A.A.P.L.

NATIONAL TREASURER : TABER SEARS  
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NATIONAL SECRETARY : WILFORD S. CONROW  
154 West 57th Street, New York



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CHAIRMAN : NILS HOGNER  
69 Macdougall Street, New York  
EDITOR : WILFORD S. CONROW

*A national organization of American artists and art lovers, working  
impersonally for contemporary American art and artists.*

### On the Distaff Side

The League has occasionally heard the criticism that its pages run too much to women's activities and American Art Week, and that they should devote more space to the artist and his problems. It takes all kinds to make up a League, and to make one as formidable as ours has become, and to achieve those things which the League has achieved for its members. Women play a large and potential part in the League, and a larger and more potential part in the American home, which is the chief patron of the artists.

Sometimes we strong men weakly admit to ourselves that woman exerts by far the greatest authority in the home, and constantly has her thoughts centered on beautifying it, for all of which the artist should devoutly return thanks.

Women's activities in the League center chiefly about American Art Week, in arousing all of the local talent and gathering together local exhibits. In this they are doing a vastly worthwhile thing for American art, as has been unquestionably proved.

It takes a lot of space to tell about their doings. On the other hand, the League has not been unmindful of the artist himself and his immediate problems. These things consume more than 90 per cent of the National Executive Committee's deliberations and efforts. Much of this may not be published, and a very great deal of it is never known. Our members do not have any way of appreciating the endless time spent in accomplishing our purposes, and the many heart-breaking incidents in connection with them.

The National Executive Committee wants to know what is going on over the country, and we will be obliged if any of our members, knowing things worthwhile or having information of interest pertinent to American Art, will render the service to the League of communicating such matters to us.

—ALBERT T. REID.

### Insure Your Paintings

Under this heading in the forthcoming revision of the popular pamphlet of information prepared by Dr. Martin Fischer of the American Artists Professional League, the following statement will appear. Every artist should have this pamphlet and should read it carefully. We believe it to be the best information obtainable on the subject of pigments.

"If you want your paintings to stand up against the ravages of time, you must first be sure of the materials you use. Artists' oil paints to be permanent in color, must be made of component parts known for their

permanence and ground in a drying oil of known history, either linseed or poppy oil."

These facts have been established after exhaustive research and study by the most eminent authorities working with the American Artists Professional League. The findings on pigments are stated in this pamphlet. In this endeavor to set up a permanent palette for the artists of America, the League has had the warm support of manufacturers.

The League urges all manufacturers of artists' colors:—

1. To make up only pigments recommended in this pamphlet.
2. To submit to the League for its approval a true statement of all contents of their tubes of color.
3. Upon approval by the American Artists Professional League, Incorporated, the certification printed on each tube should read:



"Contents guaranteed to  
THE AMERICAN ARTISTS  
PROFESSIONAL LEAGUE."

—ALBERT T. REID.

### Massachusetts Plans Ahead

John G. Wolcott, State Chairman of the Massachusetts Chapter of the League, writes that Massachusetts hopes to establish a ten-year program there to build up the League, with the goal of eventually reaching every home. The idea behind their effort is "work for every artist," that is, a program to induce people to build houses, etc., that require decoration, and give opportunity for a real expression of talent.

Mr. Wolcott reports that local chairmen have been requested to form their committees immediately in order to arrange now for American Art Week. They are asked to send to the State Chapter Chairman or State Art Week Director as soon as possible the names and addresses of committee members that these may be reported to National Headquarters in New York. If they can send photographs or motion pictures of their committees, artists, exhibitions, and unusual activities, this will help greatly in the publicity needed to give their state the national prominence which it deserves.

A simple method recommended for celebrating Art Week is the exhibition of even one picture, labelled "In Observance of American Art Week." Larger exhibitions can be composed of the work of famous American artists, that of school children, of art teachers, or of local artists. Some committees may obtain help from museums and collectors. The state officers will be glad to provide speakers, lantern slides, and motion pictures.

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"Poor France! . . . Its Trunk is Shattered but its Roots Still Live": Honore Daumier. This Daumier lithograph, published in the Paris paper, *Le Charivari*, just after the collapse of France in the war with Germany in 1871, has a poignant meaning again today. On view recently at the Art Institute of Chicago.

## 1940 Patron List

[Continued from page 26]

Ruth F. Danielson	Madison
Flora N. Davidson	Madison
Clare M. Severance	Madison
Mrs. O. W. Torgeson	Madison
Mrs. George Wagner	Madison
Gene L. G. Dakin	Milwaukee
Milwaukee Art Institute	Milwaukee
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Mrs. B. W. van de Velde	Oahu, T.H.
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Luis Chan	Hong Kong, China
T. F. Simon	Prague, Czechoslovakia
Jan Schreuder	Quito, Ecuador
Anna Murray Vail	Seine & Marne, France
Hendrick C. Anderson	Rome, Italy

## Given to the Corcoran

A notable bronze bas-relief plaque by Augustus Saint-Gaudens and some fine 16th century Flemish tapestries, have come to the Corcoran Gallery in Washington as a gift from the late Hon. Wayne MacVeagh and his daughter Margaretta Smith. The works have been on loan at the gallery for some years.

The Saint-Gaudens sculpture is a portrait of Mr. and Mrs. Wayne MacVeagh, the two seated facing each other. It is considered one of the finest plaque reliefs executed by the noted American sculptor, ranking with his well-known profile of R. L. Stevenson now in St. Giles Cathedral, Edinburgh.

## California Watercolorists Elect

The California Watercolor Society has elected a new board of directors and jury to serve for the year 1940-41. New officers are: president, Ejnar Hansen; vice-presidents, John H. Rich and Rex Brandt; secretary, Josephine Kopenhaver; treasurer, Reginald Johnson. New jury members: Ejnar Hansen, Lee Blair, Milford Zornes, Fletcher Martin and Clarence Hinkle; jury alternates: Carl Beetz, Emil Kosa, Jr., Marion Curtis and Reginald Johnson.

## Cosimo Altarpiece

AS LATE AS NOVEMBER, 1938, when the Schaeffer Galleries sponsored in New York the first one-man exhibition ever given the works of Piero di Cosimo, that noted Florentine eccentric remained in the shadow cast over his era by the Renaissance giants who were his contemporaries. Continued interest, however, has brought him more and more into the light, and now he has in this country representation in the collections of the Fogg Museum, the Wadsworth Athenaeum, and the Metropolitan, Worcester and Toledo museums. The latest addition to the list of American museums housing works by the re-evaluated Cosimo is the City Art Museum of St. Louis which, through Arnold Seligmann, Rey & Company, has just acquired his altarpiece, *Madonna and Child with Sts. Peter, John, Dominic and Nicholas*.

Exquisitely modeled and worked to a jewel-like finish, the altarpiece constitutes the museum's most important example of late 15th century Florentine painting. The piece is a doubly significant exhibit because it still is enhanced by its original gilded and polychromed enframement and by three accompanying predella paintings. The elaborate framework bears the arms of the wealthy Pugliese family of Florence, for a member of which the altar was undoubtedly painted. In this circumstance as well as in the manner of its technique, the new St. Louis Cosimo is closely related to the artist's *Madonna and Saints* altar in the Hospital of the Innocents in Florence.

The St. Louis example, painted between 1490 and 1500, is unyieldingly symmetrical in composition, its full-bodied figures placed in crystalline air that bathes the scene and brings out sharply the minute details of the distant landscape. Absent are the whimsical and imaginative touches that enliven many of Cosimo's mythological paintings. In their stead is a sincere religiosity, a deep respect for the dignity of the action depicted. The participants are set down with solidity and accurate detail, the smooth surfaces of the panel glowing with a delicate luminosity. Mastery of realism, which was to become one of the standard marks of the art of the following century, reaches a peak in the portrait of a donor painted as the kneeling St. Nicholas (offering the Virgin three golden globes).

This latest Piero di Cosimo to come to these shores was formerly in the collection of the Duke of Newcastle, Clumber Park, England.

## Soviet Prints on View

"The most hardened red hunter would be hard put to it to find the shadow of Stalin behind much of this joyous and expert work," writes Howard Devree in a New York Times review of the exhibition of contemporary Soviet prints at the A. C. A. Gallery, New York. The black-and-whites will be on view until September 1.

Though Soviet graphic art was put to heavy propaganda purposes in the early days of the Soviet regime, in recent years the medium of lithography and book illustration "have come into something like their own," Devree notes. "The animal pieces by E. I. Cherushin, watercolors by Georgi Echeistov and Anatoly Suvorov, the illustrations by Konstantin Rudakov, the striking lithograph of the Moscow subway escalator crowd by Vladimir Favorski are all examples, among many others, that will quite stand on their own merits. There may be no breath-taking masterpieces in this show, but it is one of the most interesting of the current summer attractions."

## For Williamsburg

THE TRUSTEES of the Williamsburg (Va.) Restoration have accepted the latest gesture of Mrs. John D. Rockefeller, Jr.'s keen interest in that historic Virginia city's aesthetic refurbishing. The gesture: the generous gift of her 250-item collection of early American Folk Art to the town.

The collection, including oil paintings, pastels, watercolors, paintings on velvet and on glass, steel pen drawings, wood carvings, metal works and ceramics, has been on loan exhibition in the Ludwell-Paradise House in Williamsburg since early 1935.

The American folk art collection, which Mrs. Rockefeller has been assembling for nine years, has come from attics, shops and private collections in 20 states, and represents a cross-section of the art produced in this country by anonymous and little known artists and craftsmen of the 18th and 19th centuries. The paintings and sculptures serve not only as an artistic record but also as an authentic document of life in America.

Folk art, having been produced by artists not segregated by professional training, was geared tightly to the life of the times, and constitutes, therefore, an accurate, intimate record. It made its appearance shortly after the rigors of pioneer settling had eased into a stable social pattern, and continued to flourish until the 1840's, when new social and cultural forces developed. Characteristic is a strong sense of design.

Kenneth Chorley, president of Colonial Williamsburg, Inc., concluded his announcement of the Rockefeller gift with the statement that "as a whole Mrs. Rockefeller's collection, because of its comprehensive character and fine quality, presents a vital picture of an era, its men, women and children, their environment, their modes and customs, their social and religious attitudes."

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